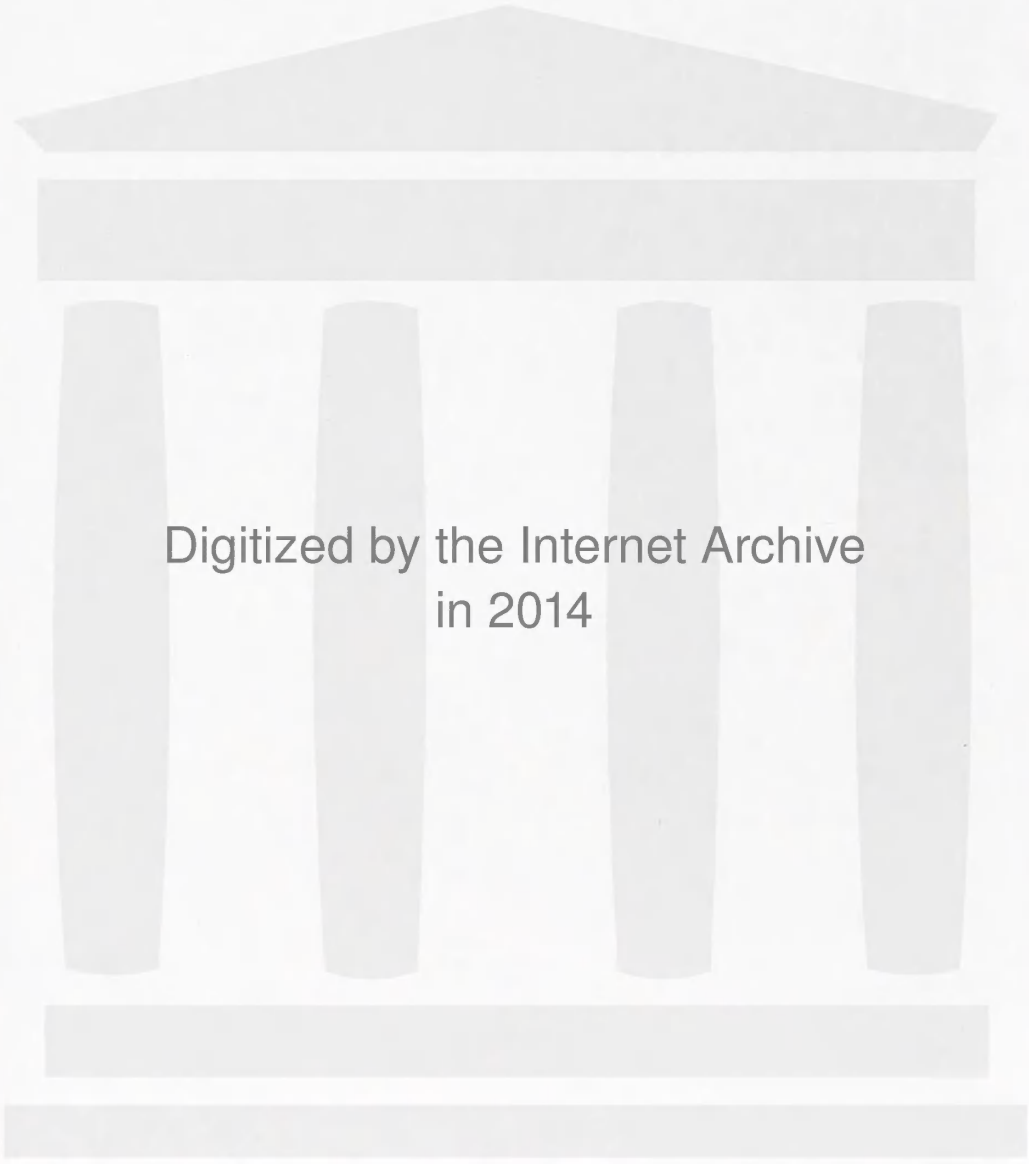

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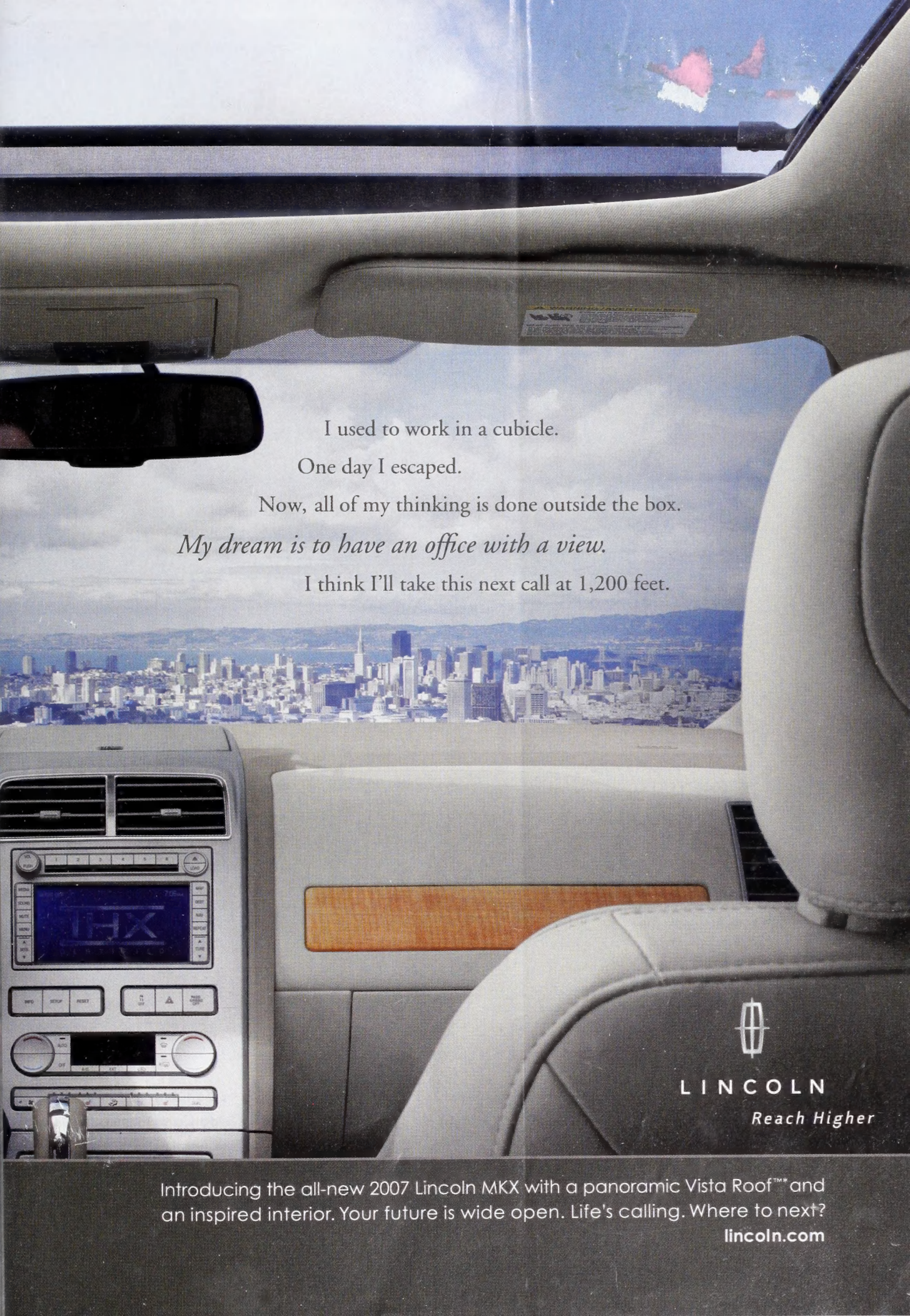


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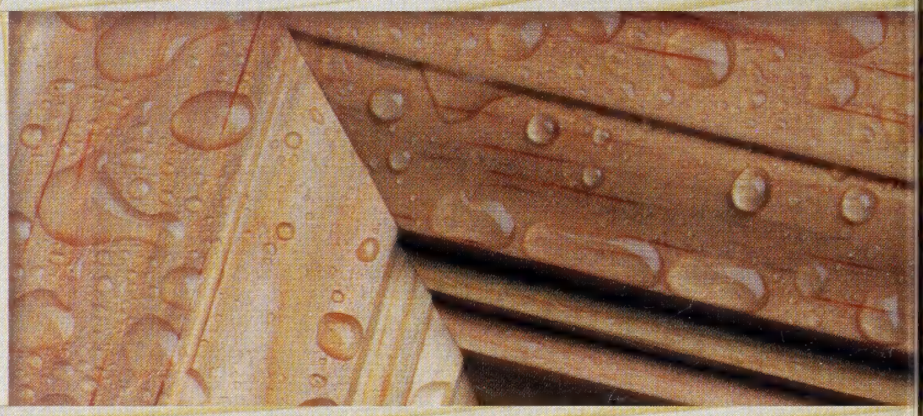
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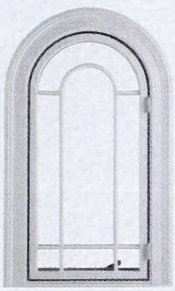


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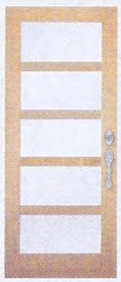


Exterior Premium Wood French Door 1505AP with Reed Glass

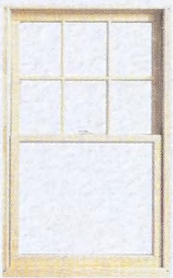




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1505AP with Frit Glass



Wood Double-Hung Window

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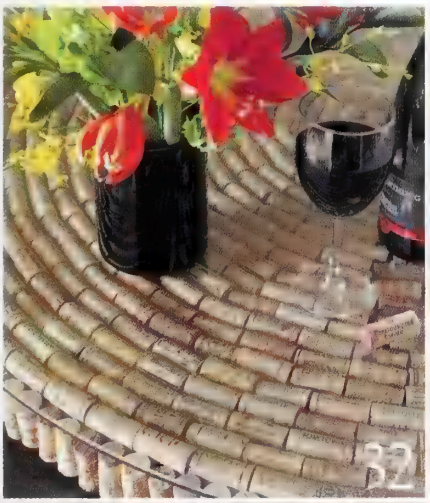
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"Happy isn't about being ecstatic all the time. It's about feeling good, and when I see Farrow & Ball's Cooking Apple Green, I feel alive and grounded."

INTERIOR DESIGNER ROBERT STILIN, COLOR TO MAKE YOU FEEL GOOD, PAGE 16













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House Beautiful

"Nothing makes me happier than looking at the word 'funny.'"

CHOREOGRAPHER AND DIRECTOR SUSAN STROMAN, HAPPINESS NOW: COMFORTABLE, PAGE 68













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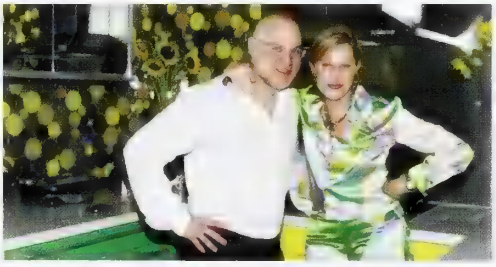
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The 2006 Designer Showhouse Gala ■ Miami Beach

House Beautiful welcomed more than 200 guests to the gala opening of our 2006 Designer Showhouse at Aqua Allison Island Friday, November 3rd. Showhouse designers Barclay Butera, Christopher Coleman, Nancy Corzine, Alex Dickson, Orlando Diaz-Azcuy, Joe Nye, Alison Spear and Robert Stilin offered a preview of their rooms with ticket proceeds going to The Wolfsonian—Florida International University.



From left: House Beautiful Editor in Chief Stephen Drucker, Showhouse Designer Barclay Butera, Nancy Corzine Creative Director Victoria Montana, Showhouse Designer Nancy Corzine and Mark Locks in the Showhouse Foyer.



Craig Robins, President, Dacra Development Corporation, and Showhouse Designer Alison Spear in her colorful, state-of-the-art kitchen.



Stephanie Rosenhaus, VP, Group Director, Mediacom US, with House Beautiful Publisher Kate Kelly Smith.

NYDC 80th Anniversary Masquerade Ball ■ New York City

Glinda the Good Witch, Sly and the Family Stone and the Mad Hatter all made appearances at the New York Design Center's 80th Anniversary Celebration to benefit The Alpha Workshops.



Samantha Nestor, Marketing Director of NYDC, as Glinda the Good Witch, is joined by co-workers and friends as the cast of The Wizard of Oz.



Jim Druckman, President of NYDC, with House Beautiful Style Director Newell Turner, Kate Kelly Smith and Stephen Drucker.

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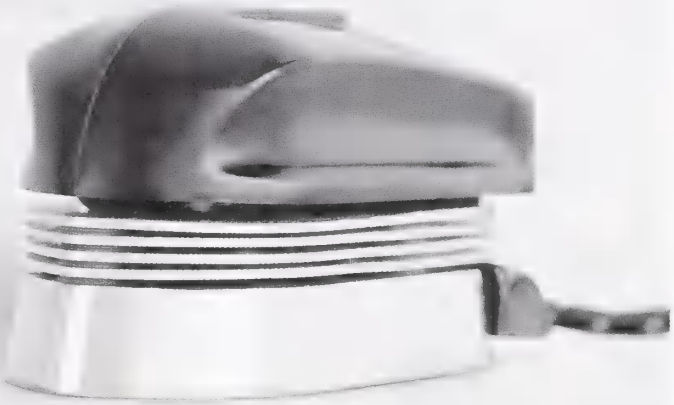
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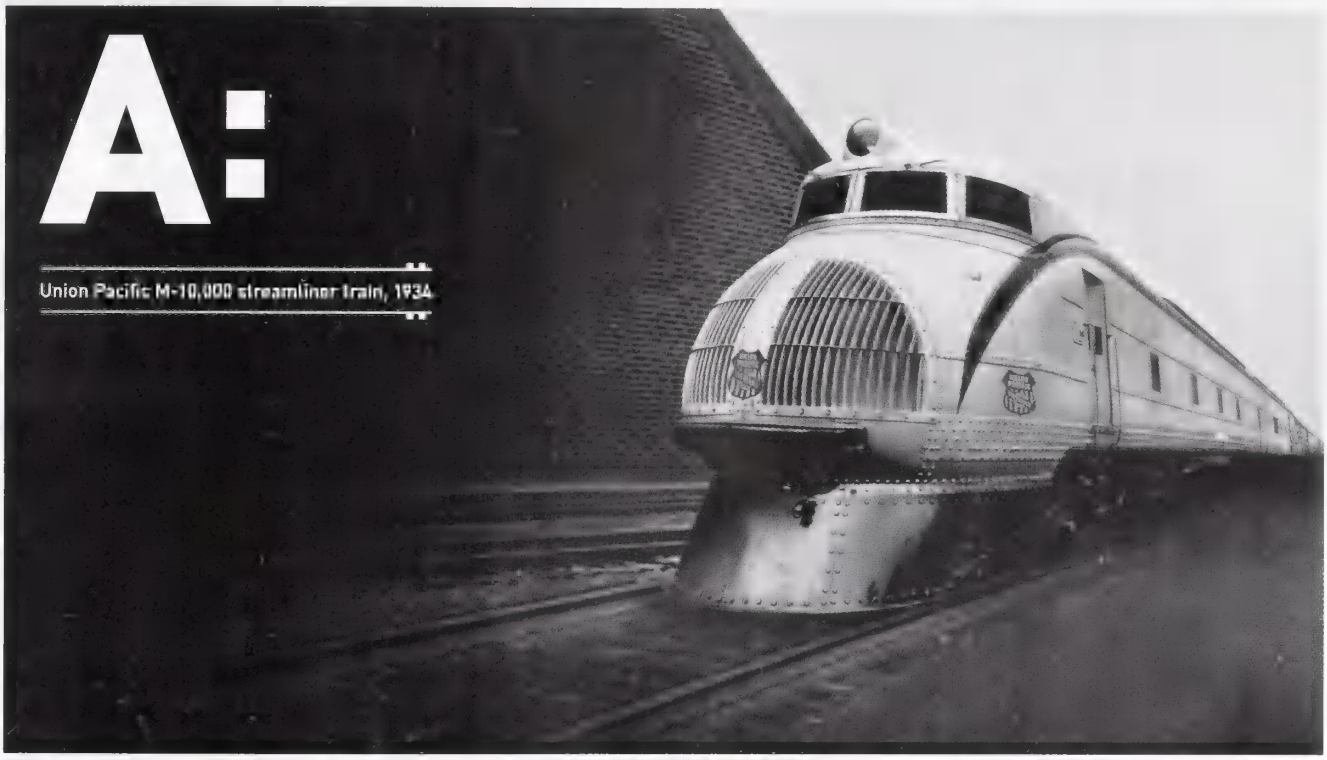
Q:

Smoothie travel iron, 1946
Designed by Christopher Kerr, Norman Harry Lucas,
Eric Lucas, and Harold Thomas Holder
Coventry, England
The Wolfsonian-FIU, The Mitchell Wolfson, Jr. Collection



A:

Union Pacific M-10,000 streamliner train, 1934

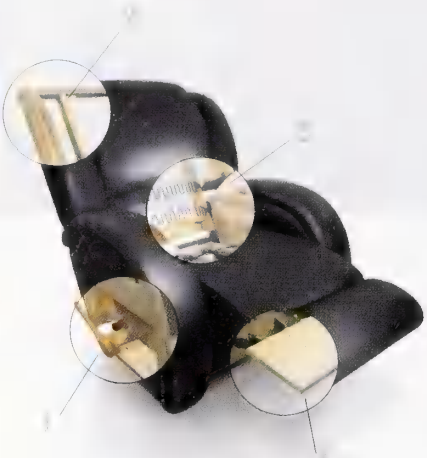


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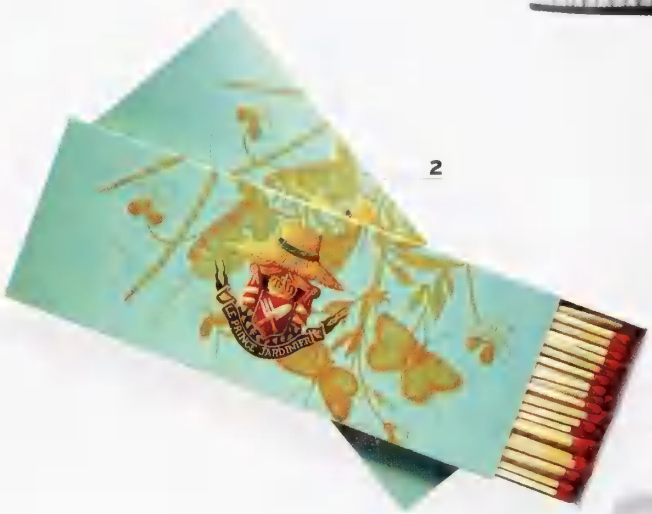
Every morning when we reach for these mugs, we feel like we're on holiday—it's those fresh colors, and the feel of that hand-painted faux-bamboo handle that positively transport us. Dishwasher- and microwave-safe. Set of four, $140. HOME, JAMES!: 877-329-8878.

THE BEST!

PRODUCED BY LISA McGEE

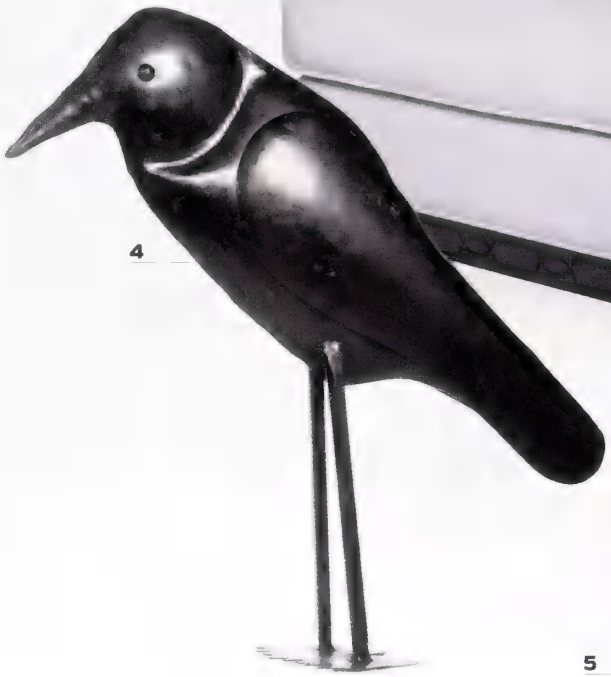


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5

■ 1 Lamp

Contemporary yet classical, with a dash of chinoiserie—these Hampton lamps with pleated or barrel shades, $475, which also come in baby blue and pink, are a quick style fix for any room. JAYSON HOME & GARDEN: 800-472-1885.

■ 2 Matches

It's hard to find good-looking fireplace matches, and these are so long—11 inches—that you can also light that last candle on the birthday cake without singeing your fingers. $20 from Le Prince Jardinier. MICHAEL DEVINE HOME: 518-758-1355.

■ 3 Chair

Finally, *feminine* leather furniture in the most buttery-soft hides, in 200 colors, including lavender. $4,340. Kelly chair by Lulu DK for ELITE LEATHER: www.eliteleather.com.

■ 4 Sculpture

It's easy to be smitten with these crows, made of handforged iron with an antique black finish. Crow Family, set of four ranging from 7 to 15 inches tall, $169. BROYHILL HOME SOLUTIONS: 800-327-6944.

■ 5 Tumbler

Let's dream for a moment: If only we could splurge on the chic new black glass crystal trend. Especially when it's designed by Philippe Starck, in this high-low riff on the classic French bistro glass. Each piece, signed and numbered, $492. BACCARAT: 800-777-0100.



11



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■ 11 Knife

Custom-make your own knife block. Choose from 23 handmade ox-horn–handle knives, each with its own magnetized wood block. Insieme kitchen knives, from $280, by Berti—tops in Italian cutlery since 1895. Imported by MATCH: 201-792-9444.

■ 12 Centerpiece

Marc Jacobs's first collection for Waterford is a knockout. Our favorites are these exquisite crystal flowers, 15 inches long, for the table. Bouquet of 3, Iris, Poppy, and Queen Anne's Lace, $165. WATERFORD: 800-955-1550.

■ 13 Bowl

With clay peeking through the turquoise glaze, this 9½-inch-tall bowl looks like an ancient Mediterranean vessel. Pompeii Blue Footed Bowl by Arte Italica, $198. AT HOME NASHVILLE: 615-463-8865.

■ 14 Objet

It looks so real, so deliciously ripe, you'll swear this hand-painted porcelain pear, with a pewter stem, came from the farmer's market. From $280. CURSIVE AT ABC CARPET & HOME: 646-602-3806.

■ 15 Trunk

These vintage-looking dhurrie-covered English trunks, from $570, would make great end tables. And guess what? They can be customized with your own fabric. GUINEVERE ANTIQUES: 011-44-207-736-2917.

COLOR TO MAKE YOU FEEL GOOD

We can't think of anything more uplifting than clear yellow, real red, restful blue. Designers reveal the colors that make them smile. BY CHRISTINE PITTEL



In this living room, Libby Cameron uses white to cool down the red. The chair is painted in ½ Bright White and ½ Linen White, both by Benjamin Moore.

LIBBY CAMERON **BENJAMIN MOORE MILANO RED 1313**

It's a funny combination of pink and red and coral. Colors in that range are very stimulating—great for conversation. They keep people's minds going. It looks luscious in a satin finish. You can make most colors happy if you put enough sheen on the paint.

ROBERT STILIN **FARROW & BALL COOKING APPLE GREEN 32**

Right now I'm in my office looking out at this field where horses graze, and the sun has turned the grass this rich, vibrant yellowy green, and it just looks so happy to me. Happy isn't about being ecstatic all the time. It's about feeling good, and when I see this color I feel alive and grounded.

MARY DOUGLAS DRYSDALE **BENJAMIN MOORE JAMAICAN AQUA 2048-60**

This is a pale teal, a really lovely neoclassical color that goes with high heels and beautiful earrings and sixteen sets of china. But it's also sassy and romantic. It reminds me of sitting on the beach someplace and having that wonderful waiter come up and say, 'Now, what would you like?'

JOHN YUNIS **FINE PAINTS OF EUROPE SUNNYSIDE LANE 7014T**

It's hard to get yellow right—usually it's too green or too red or too muddy. But this is nice and clear, without being shrill. If it's too vivid, it's like living in an omelette.

JAMIE DRAKE **BENJAMIN MOORE WHITE SATIN 2067-70**

It's an *ahhhhhhhh* color, a pale, ethereal blue with a touch of periwinkle. Completely uplifting—like floating on a cloud surrounded by fluffy down pillows. As soon as you walk in, you feel the weight of the world is lifted from your shoulders.

two days 2do

What's on your "to do" list? If you spend a single weekend on a home improvement project, you'll enjoy the results for years to come. Here, The Home Depot Tool Rental shows you how in just two days you can transform a room's style with tile.

Wet Saw

THE HOME DEPOT ToolRental



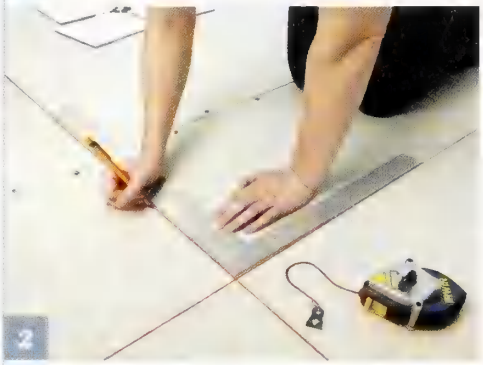
tiling tools. You'll find everything you need to get the job done at The Home Depot. Items you're not likely to use again, such as a wet saw, can be rented. Our Tool Rental Center offers a wide selection of top-quality tools. And our knowledgeable associates will show you how to operate them for professional results.

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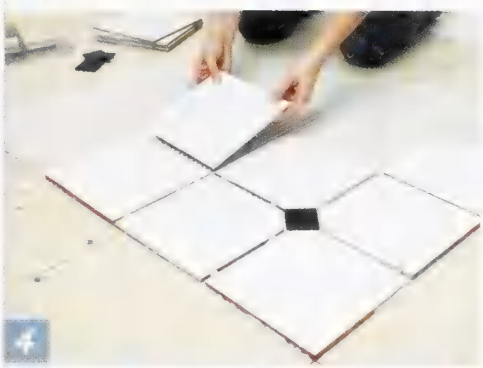
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A step-by-step guide to installing a new tile floor

There are five steps to tiling a floor. You can find more detailed information in *Tiling 1-2-3*, the how-to book created by the experts at The Home Depot, or by attending the Tiling Your Bathroom Floors and Walls clinic at your local store Saturdays at 10 a.m. on January 6, 13 and 20.

STEP ONE:

Ask yourself if your existing floor is a suitable base. If you need to replace or cover the existing surface, laying cement backerboard like Hardibacker® or WonderBoard® will provide a stiff, smooth surface. Take into account the bottom of the door to assure that it will swing clear of your newly tiled floor.

STEP TWO:

All rooms are not perfect rectangles and often contain obstructions such as appliances and fixtures. Make a floor plan on graph paper; then lay out your design with chalk on the actual floor. This allows you to practice layouts, maximize your materials and minimize cuts.

STEP THREE:

Most jobs require cutting a few tiles. To work around fixtures, trace the outline on a sheet of paper, then transfer it onto the tile. Use a snap cutter for straight cuts. A wet saw can accommodate straight cuts, plus L-cuts and notches. Remember to wear a dust respirator, safety goggles and earplugs when using a wet saw.

STEP FOUR:

Remove dust from the surface before spreading mortar $^{3}/_{8}-^{1}/_{2}$ inch thick. Using the flat edge of a square-notch trowel, apply mortar by pushing it onto the surface to establish a good bond. Comb the adhesive into straight lines with the teeth of the trowel. Lay your first tile, starting at the center. Before moving on, lift up the tile and check to make sure the back is completely covered with mortar. Set remaining tiles, placing spacers between them. Check the mortar periodically to make sure it remains sticky. After setting all the tiles, lay a piece of 2x4 on top and tap gently with a rubber mallet to level and set them. Wipe off any excess adhesive with a damp grout sponge.

STEP FIVE:

Let the mortar cure for at least 24 hours before filling in the spaces between the tiles with grout. Remove spacers and clean any mortar out of the joints with a bristle brush. Spread grout by sweeping a rubber grout float over the tiles at a shallow angle. Remove excess with the grout float held at a steep angle. Wipe tile to remove any residue. Remember, unglazed and porous material such as quarry tile needs to be sealed prior to grouting. For others, finish by applying a penetrating sealer 24 hours after applying grout.

Note to the Reader: Due to differing conditions, tools and individual skills, The Home Depot® assumes no responsibility for any damages, injuries suffered or losses incurred as a result of attempting to replicate this tile project. We always recommend that you check with authorities to ensure that any home improvement project complies with all applicable local codes and regulations. Always read and observe all of the safety precautions provided by any tool or equipment manufacturer, and follow all accepted safety procedures.



Tile Perfect Leveler
Ready to use, just stir and pour to level and patch floor



Premixed Thinset
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Notched for spreading mortar



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Premixed in 21 colors. Resists stains, mold, mildew and fading

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Sponges
Perfect for grouting and cleanup



511 Impregnator
Natural-look penetrating sealer

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ALEX JORDAN **BENJAMIN MOORE RIVIERA AZURE 822**

My bedroom is delphinium blue. What I like about the color is that it's cool, restful—there's a sense of depressurizing. If you're in a bad mood, it's not a color that intensifies the condition.

DAVID MITCHELL **BENJAMIN MOORE SWEET DREAMS 847**

Sweet Dreams is like a hug. I know that sounds sappy, but this is the perfect nice, comfortable blue, with just enough gray, and just enough robin's egg, and just enough teal. Paint any room with this and it becomes the happiest room in your house—but not in a clownish, perky way. My kind of happy means serenity and atmosphere.

SARA BENGUR **DONALD KAUFMAN COLOR COLLECTION DKC-30**

It's the color of afternoon light—that end-of-the-day moment when it feels warm and mellow and everything has a glow. I'm thinking Sardinia, in some beautiful house right on the Mediterranean, and we're sitting outside and eating figs off the tree with a bottle of white wine.

MATTHEW PATRICK SMYTH **PRATT & LAMBERT VINTAGE CLARET 1013**

This is a real red, a true red that's not trying to be anything else but red. I used it in my living room and it never fails to get a reaction. I once had someone look at the color and say, "I wish I could go through life with these walls behind me."

SUSAN ZISES GREEN **DURON MT. VERNON ESTATE OF COLOURS LEAMON SIRRUP DMV070**

This is the color of a pistachio nut—a clear, sharp yellow-green with no sadness in it at all. I used it in a showhouse for Kips Bay and there wasn't a person who came in who did not smile.

THOMAS GUNKELMAN **BENJAMIN MOORE BLEEKER BEIGE HC-80**

This isn't beige as we think of beige—so boring. This has warmth and depth. It's a very sophisticated color that makes me feel good, and I know I look good against it.



PETER VAUGHN **BENJAMIN MOORE SPRING IRIS 1402**

I started out as a painter, and I'd always add purple to other colors to give them depth and richness. Lavender reflects light well, which is why you see it all over Scandinavia. In the depth of winter, it's a very cheerful color to walk into.

In this dining alcove by Peter Vaughn, the high-gloss floor—painted Benjamin Moore's Mauve Bauhaus 1407—is a darker version of the lavender walls.

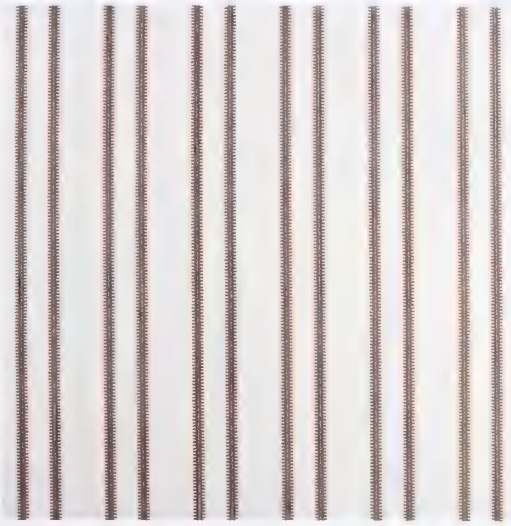
INSTANT ROOM STRIPES

A fabric line created by designer Suzanne Lovell and weaver Sam Kasten finds inspiration in the great outdoors. Here's how Lovell sees a dining room.



HOW SHE'D DO IT

Lovell suggests a dining room with layers of stripes and rich textures drawing from her Twill Textiles fabric line. "Stripes can be traditional and they can add pop," says Lovell. STOCKBRIDGE STRIÉ (**1**) covers the Eyton Bergere host chairs from DessinFournir. SALISBURY STRIPE (**2**) works for curtains. The bold LEOPARDO (**3**) by Rubelli goes on the Dessin Fournir Julien Bench. Queen Anne chairs from Dennis & Leen in SALISBURY TICKING (**4**) will surround the dining table. To put your ideal room together, see our planners on pages 19 and 20.



YOU DO THE MATCH What does fly-fishing have to do with fabric design? Everything, according to frequent angler Suzanne Lovell. While out in her waders, the designer's soaking in the riverscape that inspired the ginger tone of Salisbury Ticking: "I wanted golds and browns that aren't too sweet." As for the stripe itself, it's as clean as a freshwater stream.

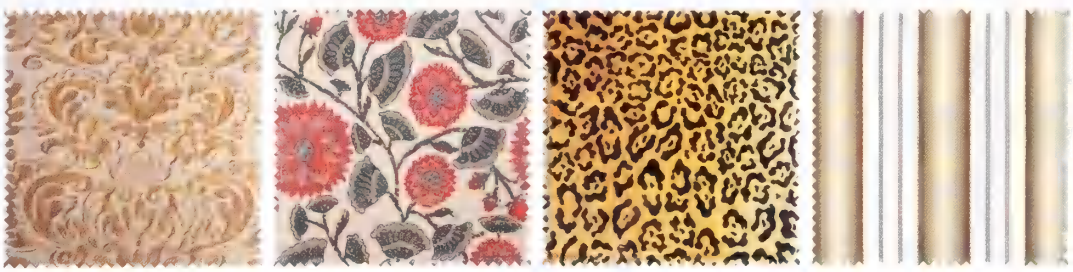
TWILL TEXTILES: 312-828-0088

Add one from this category

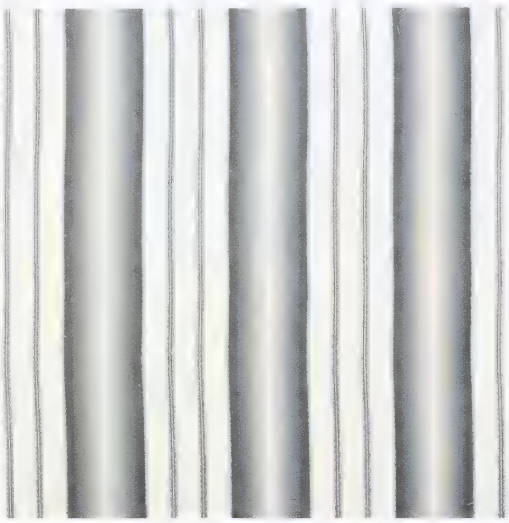


TEXTURES **1.** You'll want to wrap yourself up in SHETLAND in Antique Gold—that's why Lovell often makes this cozy wool into a throw. From HOLLAND & SHERRY: 800-223-6385. **2.** The small scale of the raised design of the chenille viscose GOTHA in Mais gives it serious depth. By Gisbert Rentmeister through AVIRON TEXTILES: 800-245-6028. **3.** STOCKBRIDGE STRIÉ, along with most of Twill's fabrics, is based on the design and genius of Massachusetts-based master handweaver and Twill Textiles partner, Sam Kasten. And the wool and ramie fabric is completely sustainable! From TWILL TEXTILES: 312-828-0088.

Add two from this category



WARM TONES **1.** A metallic ground sends a bit of SEVIGNE, an Egyptian cotton in Warm French Brown and Gold, a long way. From FORTUNY: 212-753-7153. **2.** In JAIPUR, a printed linen in Persimmon, shots of red "give visual cues to accent with red welting or a bright red bowl." From PETER FASANO: 413-528-6872. **3.** A glowing silk and cotton velvet, LEOPARDO has animal magnetism, attracting all to the piece it covers. By Rubelli through BERGAMO: 914-665-0800. **4.** SALISBURY STRIPE in Ginger began as a document belonging to Marie Antoinette, was then interpreted by Sam Kasten, and tweaked for Twill. Lovell calls it making the one-of-a-kind accessible—and affordable. From TWILL TEXTILES: 312-828-0088.



YOU DO THE MATCH "Stripes cross all styles. Layer them by changing the scale, and make a room taller or longer by running them vertically or horizontally," says Lovell. Salisbury Stripe (here in Lake) can go formal or casual, up or across. The designer says her dream home is relaxed, and filled with stripes in all shades of blue and white. Do you dream in color?

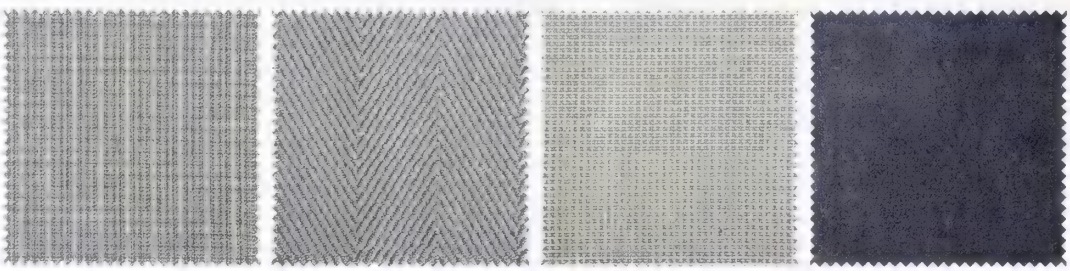
TWILL TEXTILES: 312-828-0088

Add one from this category



AN UNEXPECTED TOUCH **1.** A strié of blues in the velvet ironwork design of the cotton blend NOUVELLE ORLEANS in Bleu includes a showstopping light blue that looks as if it's reflecting light. From CLARENCE HOUSE: 800-803-2850. **2.** A work by Sam Kasten himself, HEAVY MOHAIR BOUCLÉ in Natural and Lagoon Green is as tactile as fabric gets. Kasten wove the nubby mohair over a cool blue/green, adding yet another layer of interest. From SAM KASTEN: 413-236-8800. **3.** Hits of yellow, rust, and cobalt electrify the serene blue ground of ATRIPALDA in Blue, a cotton, viscose, silk, and linen blend. From CLARENCE HOUSE.

Add two from this category



CLASSICS **1.** If the airy linen GREYLOCK in Lake could walk, it would be light on its feet. Lovell suggests using it for slipcovers to transform a winter room into something fresh come spring. From TWILL TEXTILES: 312-828-0088. **2.** "The cotton and linen combination of HANCOCK HERRINGBONE (here in Lake) feels like silk, but wears like iron. The more it's used, the softer it feels, never wearing." From TWILL TEXTILES. **3.** INTERLAKEN, a tight basket weave made of wool and ramie, is reversible, like most of Twill's fabrics. From TWILL TEXTILES. **4.** Sumptuous, plush MONARCH MOHAIR in Night Sky, of mohair and cotton, is certainly fit for a king. From POLLACK: www.pollackassociates.com. ■ *PRODUCED BY ORLI BEN-DOR*



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Use as directed

I'M LOOKING FOR A SOFETTE

THEY'RE BARELY FIVE FEET LONG, BUT WE THINK PETITE SOFAS HAVE BIG STYLE. GET A LITTLE CLOSER.


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1. MICHAEL WEISS WELLINGTON SETTEE, $3,075. VANGUARD FURNITURE COMPANY: 800-968-1702. **2.** CANAPÉ PACHA, *by Gilles Nouailhac, to the trade.* THE JAMES DUNCAN COLLECTION: www.jamesstuartduncan.com. **3.** ANDRE ARBUS LE TROYEN SETTEE, *to the trade.* ANDRE ARBUS COLLECTION FROM WILLIAM SWITZER: 604-255-5911. **4.** BUTTERFLY SOFA, $4,250. JULIAN CHICHESTER: www.julianchichester.com. **5.** PEAT MERCER MICROFIBER LOVESEAT, $380. TARGET: www.target.com. **6.** RENEE LOVESEAT, $4,805. BARCLAY BUTERA HOME: www.barclaybuterahome.com. **7.** ZONDRA SOFETTE, *from* $1,370. MITCHELL GOLD + BOB WILLIAMS: 800-789-5401. **8.** NELSON MARSHMALLOW SOFA, $2,695. HERMAN MILLER FOR THE HOME THROUGH ROOM & BOARD: 800-301-9720. **9.** SADDLE BAG LOVESEAT, *the New American Glamour Collection by Jamie Drake, to the trade.* LEWIS



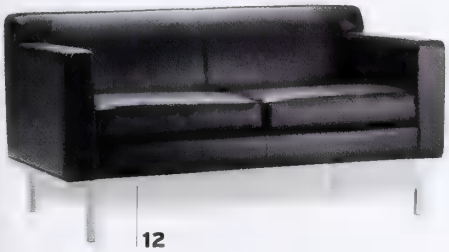
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MITTMAN: 212-888-5580. **10.** HAND-CARVED LOVESEAT, $999. BROCADE HOME: 800-276-2233. **11.** PROVENCE SETTEE, $1,629 *plus fabric*. CALICO CORNERS: 800-213-6366. **12.** THEATRE LOVESEAT, $2,900. DESIGN WITHIN REACH: 800-944-2233. **13.** SOMERSET TWIN SLEEPER, $1,000. ROWE FURNITURE: www.rowefurniture.com. **14.** LARRABEE LOVESEAT, $1,469. THOMASVILLE: 800-225-0265. **15.** TOKYO LOVESEAT, $1,420. JANUS ET CIE: www.janusetcie.com. **16.** ORLEANS SETTEE, *the Lillian August Collection, from* $1,565. DREXEL HERITAGE: 866-450-3434. **17.** VICTORIA SETTEE, *to the trade*. J. ROBERT SCOTT: 800-651-4354. **18.** SOLO LOVESEAT, *from* $549. EQ3: 866-497-5536. **19.** MAGGIE SETTEE, *the Vera Bradley Collection, from* $1,680. DREXEL HERITAGE: 866-450-3434. ■ *PRODUCED BY ORLI BEN-DOR*

MAINTENANCE GLASS REPAIR /EVE M. KAHN

Just pick up the pieces. Glass restorer Augustine Jochec assures us there's life beyond cracks, chips, and bad breaks. PHOTOGRAPHS BY LIZZIE HIMMEL



"With a good top and a good bottom, we can create a new glass," says Augustine Jochec, who has been restoring for 40 years.

Can any break be fixed?

We try to discourage people if it's broken in too many pieces, or if it's the arm of a light fixture—if those are repaired, they won't be safe to use. But whatever it is that can be done with glass, we will do it, if you love it enough. We can get out the faintest scratches and mineral deposits. Baccarat asks us to clean every minor blemish on display pieces for the store. People send us boxes of broken things from everywhere—California, Hawaii, Alaska. The lady who wrote *The Thorn Birds* sent us vases and glassware from Tasmania.

Can you make a patch for a broken glass, or can you only grind down and glue together whatever's left?

For cracks, we use ultraviolet-curing glue—it reaches full strength in 24 hours. We can use it as filler for little details that are missing, like the whiskers on this Venetian tiger I'm working on. If there's a break at a natural joint, we'll grind down to the joint and bond there and smooth out the profile. On pieces with a lot of texture and light effects, you'll hardly see the repairs. The resale value will be lost, but the piece will be structurally sound and even the experts won't be able to see the lines. You can't patch glass like porcelain, but sometimes we can cut a new piece out of old glass for a missing part, like this fin for a Steuben dolphin. I have boxes of glass shards and broken-off bases from lamps, candlesticks, and glasses—Daum, Lalique, Steuben, Irish crystal, and Venetian, in different colors.

Do you hear a lot of dishwasher horror stories?

I never recommend dishwashers for crystal, no matter what the manufacturer says. Glass gets stressed at high temperatures, detergents can damage its surface, and you may find out that one glass in your set is more susceptible to damage than the others. The glass can turn gray and cloudy—it's called 'sick glass.' The stress builds up, the glass can split and not be repairable, and you never know what will be the last straw.

How much do you charge?

It can go as high as $4,000 for a complete dismantling and reassembly of a really complicated sculpture. Just grinding down a chip on a wineglass rim is $25. But people should know that the thin-walled wineglasses that taper inward are much harder for us to work on than the ones that have straight sides or open outward. We lose 10 out of 100 of the kind that taper inward—they spring a crack—but lose only one out of 100 of the other kinds.

What's the best way to pack all the bits and pieces?

Wrap each piece separately. It doesn't matter if you use newspaper or bubble wrap. Make sure none of the pieces can jump around. And double-box them in wood or cardboard with newspaper, peanuts, or bubble wrap between the boxes. ●

AUGUSTINE JOCHEC, GLASS RESTORER, 1597 YORK AVENUE, NEW YORK, NY 10028; 212-517-3287

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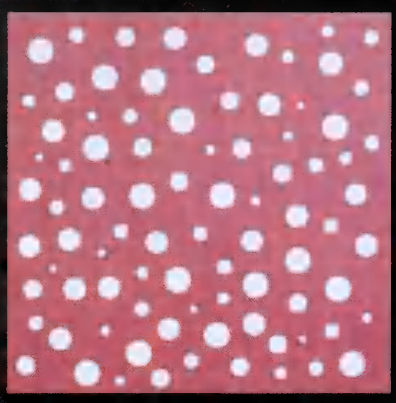
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ASK THE DOG SHRINK/KATHY SANTO

He barks...and barks. How to stop him?...A collar that does the trick

Q My neighbors say that my dog starts barking as soon as I leave and doesn't stop until I get home. Why does he do that?

A



DOGS BARK FOR MANY REASONS, but when you're gone, loneliness, territorialism, and boredom are usually at the heart of it. Separation anxiety occurs in a very small number of dogs, but if that were the case here, you'd normally see other symptoms like having accidents, destructiveness, and being clingy when you leave. Then there are owners who've reinforced barking. When they hear a noise outside they say: "Who's there?" inciting a barking frenzy that they reward with laughter or praise.

Frequently, dogs who bark while their owners aren't home have learned that barking gets them what they want. Note your reaction when you're home and your dog barks at you. Do you produce a treat, toss him a toy, or run to the door so he can go outside? Housebreaking issues are exempt from that last example. Teaching your dog that barking doesn't cause you to spring into action will help extinguish the behavior.

For the times when you do leave, make sure that your dog is suitably exercised and has cool toys to play with while you're away, and make the good-bye brief and unemotional. Avoid cue words that trip off the behavior you don't want. If your last words are always "I'm going to miss you!" simply stop saying it. Fifteen minutes before leaving, turn on the radio or TV for white noise, give your dog a pacifier, like a stuffed hard rubber toy, and skip the long good-byes. Eventually, he'll look forward to his reward. If the barking continues, and your dog isn't elderly or ill, then consider a citronella collar, a tried-and-true painless remedy. A microphone on the battery-operated collar picks up the bark and discharges a citronella spritz, a harmless, plant-based fragrance that's unpleasant to dogs. Almost 90 percent of owners who used the collars in a Cornell University study reported a decrease in barking. Your dog will have to figure out what's triggering the collar to spray, but he'll soon have the epiphany that his barking is the culprit, restoring peace to the neighborhood. ■

Trainer and behaviorist Kathy Santo is the author of *Kathy Santo's Dog Sense* (Ulysses). Send questions to BEHAVIOR@HOUSEBEAUTIFUL.COM or visit her Web site (WWW.KATHYSANTO.COM).

CITRONELLA COLLAR TIPS

* The collar microphone can be activated by other dogs in close proximity, so homes with multiple barking dogs should try another solution.
* Sound-sensitive/fearful dogs may be frightened by the spray sound.
* Occasionally a "genius" dog learns to turn his head to the side and bark madly until the collar empties and then barks, penalty free, until it's refilled!
* I like the Premier Gentle Spray Collar (about $80; available at WWW.CAREALOTPETS.COM and pet stores).



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NEW YEAR'S RESOLUTIONS FOR YOUR DOG

Presented by IAMS



While making New Year's resolutions for yourself, don't forget that a beloved member of your family wouldn't mind a little change too. Year round, your dog brings the family together, inspires you to get out and play, and supplies unconditional love. So why not return the love by helping your dog start the New Year off on the right paw?

RESOLUTION: Good Grooming

You want to look your best this year—and so does your pet. Brushing loosens hair and allows you to check closely for any skin problems, ticks, or fleas. Combined with nail trimming and cleansing with gentle dog shampoo, your dog will look good, and feel even better.

RESOLUTION: A Better Diet

It wouldn't be New Years without diet resolutions. There is no better way to express your love and keep your unique relationship going strong than by feeding your dog Iams—it has everything dogs need and nothing they don't. Whether vowing to help your pet drop a few pounds, or simply eat a more balanced diet, resolve to feed your pet Iams—the choice of 4 out of 5 veterinarians to help dogs live healthier, longer lives.*

RESOLUTION: Maintain That Happy Smile

Dogs require regular brushing and cleaning to protect them from the very same oral diseases that threaten your pearly whites. Iams can help keep your dog's smile happy as well—all dry adult Iams Dog Foods include Daily Dental Care, which can help reduce tartar build-up by up to 50%.†

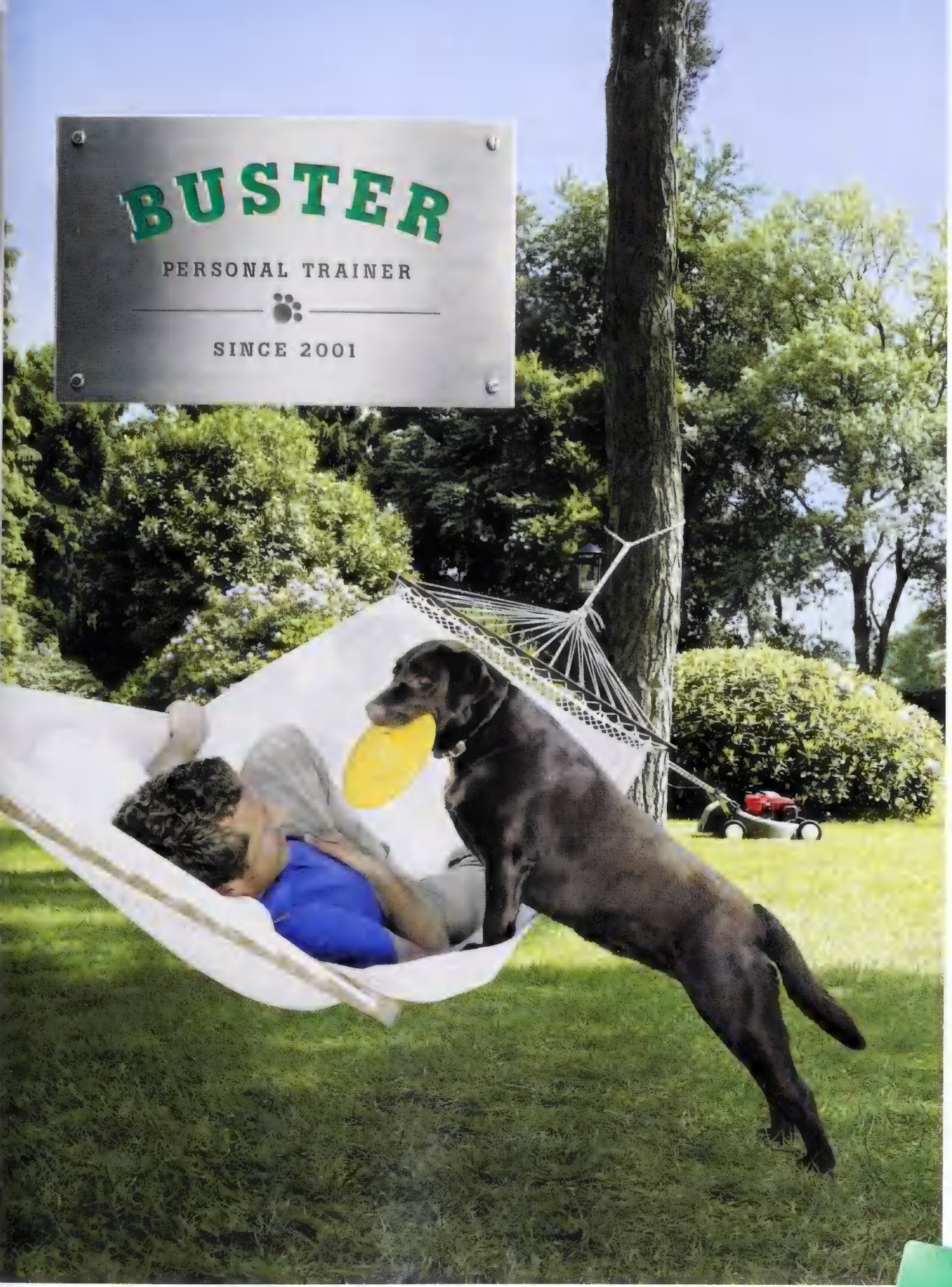
RESOLUTION: Volunteer

After a giving holiday season, share the love, happiness and comfort your dog provides with the people who need it most by signing up for area pet-assisted therapy opportunities. Any breed of dog can lend a paw—so long as they're friendly, calm, social, well trained, and most importantly, healthy.

IAMS

RING IN THE NEW YEAR WITH A SPECIAL TOAST:
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Life's Better on Iams.

IAMS

WEEKEND SHOPPER/CORK TABLETOP

What I had: a stash of wine corks...What I bought: a white dining table...What I made: a tabletop that recalls so many happy moments BY STEPHEN HENDERSON



I wanted a small dining table for a cozy nook in my house, something casual and inexpensive, so I went to Ikea. I loved the simplicity of the round Docksta, an Eero Saarinen knockoff, and at $149 it was irresistible. But it was so well, *white*. Then I remembered the shopping bags in my basement filled with all those tawny wine corks.

I'd been saving them from dinner parties for years—I knew I'd think of something to do with them one day. Now, that day had come. I'd make a tabletop!

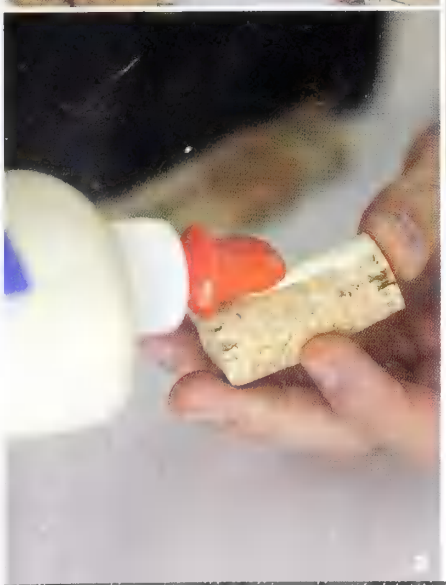
I filled a bowl with corks and began experimenting with designs. I tried a starburst pattern and then a herringbone before I realized that on a circular top, concentric rings would look best.

Beginning at the table's outermost edge, I worked steadily inward, squeezing a line of Elmer's Carpenter's Wood Glue on each cork and quickly pressing it into place. I was careful to keep the best-looking side of the cork showing—usually the side with the vineyard name. For the rings at the very center of the table, I sliced Champagne corks to the right height with a serrated knife. To finish, I glued wine corks vertically around the perimeter.

Once dry, I measured the surface (the outside corks made it slightly larger than its original dimension of 41⅜") and had a local glass and mirror shop cut a quarter-inch-thick glass top with a nice polished edge for $200. It took most of my corks—about 500—but I have a table of happy memories.


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Stephen Henderson; top right

STEPHEN'S SOURCES

Any tabletop can be covered with corks, but if you like the Docksta, it's available at all Ikea stores and online at www.ikea.com ($149).

If you don't already have a stash of corks, visit eBay or www.corkstore.com, which sells recycled wine corks for ten cents each.

I also recycle wine bottles that I find particularly beautiful—there are so many subtle differences in shapes and colors—or that have sentimental meaning. I make drinking glasses out of them [see photo on opposite page, and below, right, of one of the glasses used as a vase]. You can find bottle-cutting kits at craft shops or at www.tracysworkshop.com ($27).

ASK THE BAREFOOT CONTESSA/INA GARTEN

No dish is more appealing on a cold winter evening than beef stew...especially Ina's!



I'm having a party on Friday night, but I'll be working all day. What can I make that will taste just as good if I make it a day early and reheat it before dinner?

A

My favorite winter dinner to make in advance is beef stew. **Not only is it easy to reheat, it tastes even better the next day.** The meat marinates overnight in red wine, then cooks in the oven with all the vegetables so I don't have to watch it constantly on the stovetop. The day of the party I reheat it, add the peas, grill some bread, and voilà—a whole dinner party, and no one knows that I just walked in the door!

PARKER'S BEEF STEW

SERVES 6

- 2½ pounds good-quality chuck beef, cut into 1¼-inch cubes
- 1 (750 ml bottle) good red wine, such as Cabernet Sauvignon
- 3 whole garlic cloves, smashed
- 3 bay leaves
- 6 ounces bacon, cut in 1-inch pieces
- All-purpose flour
- Kosher salt
- Freshly ground black pepper
- Good olive oil
- 2 cups chopped yellow onions
- 2 tablespoons minced garlic (4 cloves)
- 1 pound carrots, peeled and cut diagonally in 1½-inch chunks
- 1 pound small potatoes, halved or quartered
- 1 (14½ ounce can) beef stock
- 1 large (2 small) branch fresh rosemary
- ½ cup sun-dried tomatoes in oil, drained and sliced
- 2 tablespoons Worcestershire sauce
- 1 (10-ounce) package frozen peas (not *petits pois*)

1 Place the beef in a bowl with the red wine (I use a good one since it's an important flavor), whole garlic, and bay leaves. Place in the refrigerator and allow to marinate overnight.

2 The next day, preheat the oven to 300°F.

3 Brown the bacon in a large (12-inch) sauté pan for 5 to 7 minutes, over medium-low heat. With a slotted spoon, transfer the bacon to a Dutch oven, such as Le Creuset. Combine 2 cups of flour, 1 tablespoon salt, and 1 tablespoon pepper. Lift the beef out of the marinade and discard the bay leaves and garlic, saving the marinade. In batches, dredge the cubes of beef in the flour mixture and then shake off the excess. In the sauté pan, brown half the beef over medium heat for 5 to 7 minutes, turning to brown evenly. Place the beef in the Dutch oven with the bacon and continue to brown the remaining beef, placing it all in the Dutch oven.

4 Lower the heat to medium-low, add the onions to the sauté pan, and cook for 5 minutes. Add the minced garlic and cook for 1 more minute. Add the carrots and potatoes and cook for 5 more minutes, stirring occasionally. Place all the vegetables in the Dutch oven with the beef. Add 2½ cups of the reserved marinade (discard the rest) to the sauté pan and cook over high heat to deglaze the bottom of the pan, scraping up all the brown bits with a wooden spoon. Add the beef stock, rosemary, sun-dried tomatoes, Worcestershire sauce, 1 tablespoon salt, and 2 teaspoons pepper. Pour the sauce over the meat and vegetables in the Dutch oven and bring it to a simmer over medium heat on top of the stove. Cover the pot and place it in the oven for 2 hours, until the meat and vegetables are all tender, stirring once during cooking. If the stew is boiling rather than simmering, lower the heat to 250°F or 275°F.



5 When the stew is done and the meat is tender, whisk 2 tablespoons of flour and 1 cup of the sauce together and pour it back into the stew. Simmer for 3 minutes, until thickened. Stir in the frozen peas, season to taste, and serve hot. ■

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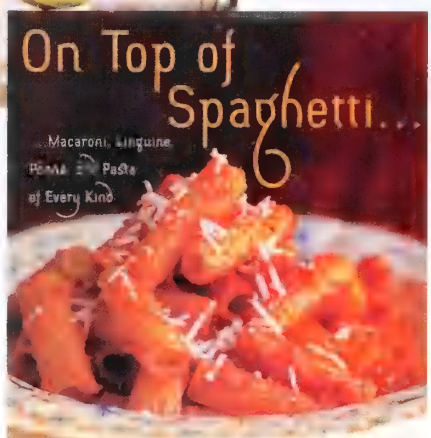
COOKBOOK/DEVON S. FREDERICKS

A new pasta recipe? How about a delicious week's worth! Thanks to Johanne Killeen and George Germon's On Top of Spaghetti, our reviewer's family has new favorites



LET ME START by saying that George Germon and Johanne Killeen are good friends of mine, and that we have shared many meals together. Their Providence restaurant, Al Forno, is nationally acclaimed, locally beloved, and one of the main reasons to visit the state of Rhode Island. The 27-year-old eatery is famous for its baked pastas and grilled pizzas, an Al Forno invention that's been often imitated in Italian restaurants across America.

Their first cookbook, published in 1991, was *Cucina Simpatica*. It is still in print and is still an invaluable collection of authentic and accessible recipes for anyone in love with Italy. Their long-awaited new book is very different. From its adorable title, *On Top of Spaghetti*, to its easy, breezy style, it's much more American in feeling. I don't know about your family, but mine is happy to have pasta for dinner every night. These recipes make that household staple into meals, rounding out the carbs with a wonderfully varied collection of healthy additions. You won't find yourself in a spaghetti and tomato sauce rut here—there are too many other wonderful options. I particularly love the vegetable sauces, especially Mushroom Ragù and Zucchini Lasagne. Actually, I love the seafood pastas just as much—my favorite is Late Summer Linguine with Clams and Green Tomatoes.



Johanne Killeen and George Germon

AUTHORS: Authors Johanne Killeen and George Germon. Published by William Morrow (www.harpercollins.com), $25.

Most of the recipes call for dry pasta, but George and Johanne have included a simple recipe for fresh pasta, which I have made with them. It is truly not difficult, kind of like playing with clay with your kids—and great fun to make with the kids. A pasta machine is a marvelously primitive thing. Inexpensive to purchase, simple to assemble and use, it's the opposite of high tech. Thin sheets of fresh pasta served with the very simplest of sauces like George's Pomodoro Sauce is a heavenly treat and well worth the effort involved. >



DEVON MAKES THE SPAGHETTINI In their introduction, George and Johanne say that these dishes are perfectly suited to workdays—or nights—when time is tight and appetites are aroused. This is a recipe that can literally be tossed together if you have the ingredients on hand. Cherry tomatoes are flavorful and available year-round. The mint is a great change from the much more predictable basil. I happen to have acres of fresh mint growing around my house. It grows like a weed about eight months of the year, but I've also noticed it in more and more supermarket produce sections. The cheese in this recipe is the tricky part. I did not make it with *ricotta infornata*. I'm sure it's delicious, and I will make it one day, but it seemed like too much work for such a simple recipe.

I used grated *ricotta salata*—it's not a cheese that melts easily, so it gives the finished dish a lot of texture and a nice salty taste. I think you could easily substitute Parmesan, roughly grated on the big holes of a grater.

I loved the very skinny spaghettini in this recipe. I always use linguine, and it was amazing the difference a change in shape can make. Do try to find one of the brands they suggest, like DeCecco or Delverde—good pasta really does make a difference.

SALINA-STYLE SPAGHETTINI *with* CHERRY TOMATOES

SERVES 6 TO 8 AS A FIRST COURSE OR 4 TO 6 AS A MAIN COURSE

- 5 tablespoons extra virgin olive oil
- 6 dozen small (8 to 10 ounces) ripe cherry tomatoes, cut in half
- Pinch or up to ¼ teaspoon cayenne
- 1 pound dried spaghettini
- 1 plump garlic clove, peeled and minced
- ½ cup heaping and loosely packed fresh mint leaves
- 1¼ cups (about 2¼ ounces) freshly grated *ricotta infornata* (recipe below) or *ricotta salata*

1 Bring a large pot of water to a boil.

2 Put the olive oil and cherry tomatoes in a large straight-sided sauté pan. Sprinkle with cayenne. Warm over medium until tomatoes begin to give off some of their juice, shaking the pan every so often.

3 Meanwhile, generously salt boiling water and add spaghettini. Cook, stirring often, until al dente. Drain pasta, reserving 1 cup of pasta cooking water. Transfer pasta to sauté pan, add garlic, and toss with the tomatoes. Add ⅓ cup of reserved pasta water. Toss over medium heat until the water and oil emulsify. Add more water as needed, a tablespoon at a time, until you have a nice creamy consistency and all the strands of spaghettini are well coated with sauce. Rip the mint leaves into small pieces and toss with the spaghettini. Transfer to heated bowls and top with the cheese. Serve right away.

RICOTTA INFORNATA (BAKED RICOTTA)

MAKES 1

- 1 pound fresh ricotta
- Pinch to ¾ teaspoon sea salt
- Unsalted butter

Taste the ricotta. If it needs salt, mix it with a pinch or up to ¾ teaspoon. Transfer to fine-mesh strainer over a bowl. Loosely cover and refrigerate for at least 24 to 36 hours. Preheat oven to 350 degrees. Butter a ceramic baking dish. Cover with a thin layer of salt. Gently turn cheese onto baking dish. Sprinkle salt lightly over the surface of the cheese. Bake for 60 to 90 minutes until ricotta becomes a rich, nutty brown. Cool, cover and store in the refrigerator for up to one week.

FETTUCCINE *with* VENETIAN CHICKEN SAUCE

SERVES 6 TO 8 AS A FIRST COURSE OR
4 TO 6 AS A MAIN COURSE

- 2 cups homemade chicken stock
- 8 ounces skinned and boned chicken breasts
- 6 tablespoons unsalted butter
- 1 small garlic clove, peeled and finely chopped
- 1 cup finely chopped carrots
- ¼ teaspoon sea salt
- 1 cup tomato juice, preferably organic
- 1 pound dried or fresh fettuccine
- Freshly grated Parmigiano-Reggiano

1 Bring the chicken stock to a boil in a saucepan.

2 Cut the chicken breasts into lengthwise strips about the width of a finger. Drop the strips into the boiling stock. Cover and bring to a boil. Lower the heat and simmer for 4 minutes. Remove the cover and set aside, allowing the chicken to cool in the liquid. When cool, transfer the chicken to a cutting board and reheat the stock.

3 Meanwhile, melt 1 tablespoon of the butter in another large saucepan. Stir in the garlic and cook over low heat until the garlic becomes golden. Add 1 cup water to prevent the garlic from browning. Stir. Add the carrots and salt and cook over moderate heat, stirring often, until the mixture is nearly dry with just a bit of water left. Be vigilant and stir constantly toward the end of this step to be sure the carrots do not brown at all. Add the hot stock and the tomato juice. Cover and bring to a boil. Lower the heat, set the cover ajar, and simmer gently for 35 minutes, or until the carrots are very soft. Purée with an immersion blender until you have a smooth purée. Set aside.

4 Cut the chicken strips lengthwise into ⅛-inch-thick slices, then cut across to make ⅛-inch dice. Add the chicken to the sauce and reheat gently.

5 Bring a large pot of water to a boil. Generously salt the water and drop in the fettuccine. Cook, stirring often, until al dente. Drain the pasta and transfer to a heated platter or shallow gratin dish. Toss with the remaining butter and fold in enough sauce to coat the noodles generously. Sprinkle with Parmigiano-Reggiano and serve at once. Pass cheese at the table.



DEVON MAKES THE FETTUCCINE When I serve dinner to my family, I'm serving two carnivores, one lapsed vegetarian, and one fussy eater. This recipe is the fussy eater's favorite dinner. I like it too, because it's sooooooo easy, especially if you are in the habit of keeping good chicken stock in your freezer. The author's method of making stock from leftover chicken bones is a good one. The bones simmer away as you clean up the kitchen after dinner. I cool mine overnight and then freeze it in pint containers.



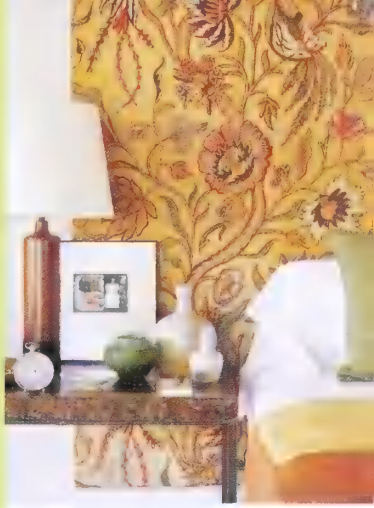
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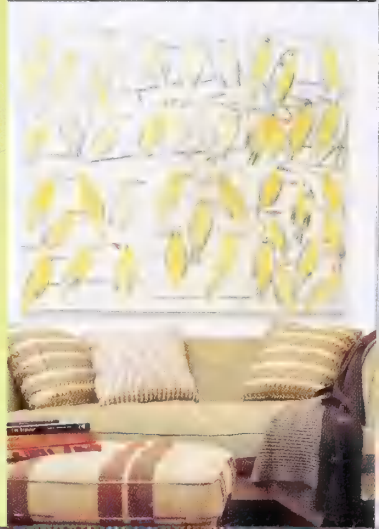
Happiness is the subject of the moment. Everybody's talking about it, thanks to new books like *The Architecture of Happiness* by Alain de Botton, and *Stumbling on Happiness* by Daniel Gilbert. Of course, I find myself wondering what happiness means in today's American home. I think it's looking a lot different these days, and better than ever before. Casual, traditional, comfortable, personal, natural—what great new directions to live with. I'm a great believer that we all create our own bliss. Whiners never get very far with me. I always secretly think, "Isn't it easier just to be happy?"

STEPHEN DRUCKER, EDITOR IN CHIEF









happiness now... *casual!*



A pair of wicker sofas from Restoration Hardware suits the classical porch, which is just off the living room and overlooks Tiburon, California, and the bay beyond. Pillow fabrics are Stripe in chocolate kiss by Perennials and Mari in coral by Lulu DK.

INTERIOR DESIGN BY KARI CUSACK
INTERVIEW BY HEATHER MACISAAC
PHOTOGRAPHS BY KARYN R. MILLET



HEATHER MACISAAC: The porch off your living room is the place we all dream of having, a well-furnished outdoor room 'wallpapered' with one of the world's most spectacular panoramas—San Francisco Bay from the Golden Gate to the Bay Bridge. It's a wonder you ever come inside.

KARI CUSACK: The view is what you live here for, so we knew we had to have a major porch. Before we built the house, we went to Martha's Vineyard and snapped pictures of architectural features we loved, like big classical porches, along with details like white columns, eyebrow windows, and gambrel roofs.

You've managed to make a Cape Cod–style 'cottage' feel quintessentially Californian, with its open floor plan and indoor-outdoor design.

We wanted the main rooms to be open to one another and to the outside, so each has a set of French doors. In the dining room, on beautiful nights, you feel like you're eating outdoors but in a more formal setting. Our goal was to create an open, great-room feel—as if there were no walls. We used columns to define the spaces. We really wanted the rooms to flow, and the white walls and dark floors help maintain that flow. Still, this is not a beach house. It needed to be comfortable without being too casual. I wanted a classic look but not Old World—I wanted to keep it clean and crisp, with a nod to the nautical.

I like how you took the nautical motif and traditional color scheme—red, white, and blue—and modulated them throughout the house. Deep blue grows paler, true red turns to orange. There's a consistent thread, but it's not drawn so taut as to be cliché or cartoony.

When we're not looking out at boats we're often on them. My husband commutes to work by ferry and races maxi boats in the fall and spring, plus we have a picnic boat we frequently take out on the bay. We talk about our house having 'bay appeal' more than 'curb appeal.' Nautical things to us have familiar, happy associations. But I didn't want to hammer the theme too hard, so a lot of times the reference is just to the sea.

A predominantly blue and white color scheme evokes just as much a sea feel as touches of shells and coral and fish.

That's why I used some shade of blue in every room. I kept the blue theme dominant, but varied it. I concentrated on navy for the living room, because it's so elegant, a softer blue in the dining room. And then in the kitchen, the blue moves toward an indigo. I thought the awning stripe fabrics struck just the right balance of crisp but informal.

The master bedroom and bath are almost a world apart.

Because we're on a hillside, they're a floor below the main living area. Since the windows are smaller and there's less light, I kept the palette paler. There's still blue, but it's icier. And I tried to throw in a touch of the unexpected—a chair upholstered in a leopard print that picks up the warm tones of a painting.

The crystal chandelier in the bath is certainly unexpected.

I wanted our bathroom to be neither too masculine nor too feminine, but glamorous, so I added sparkle wherever I could. We put crystal teardrops on the silverplated sconces, a cut-glass knob on the glass shower door, and a large mirror opposite the window in the shower to bounce the light around.

The kitchen has got to be one of the most popular spots in the house. It's big, bright, and fun.

On the original floor plan, the kitchen was where the family room was, and vice versa. I walked in when they had the



plywood laid and I promptly switched it. It was the best move I made. Everyone gravitates to a kitchen, so you might as well give it a prime position. We love a light, open kitchen, and so we made very high ceilings with beams and beadboard. It's so easy to move around—there's a lot of space between the island and the counters. The 'tower' is the breakfast nook and a great spot to watch the sailboat races. I was concerned about cabinet space since there are so many windows, so we created the hutch on the opposite wall. There are great views from every window—I can stand at the sink and watch the children swim in the pool. And it opens onto a large patio, perfect for entertaining.

This whole house is perfectly set up for entertaining. I hope you do a lot of it.

We entertain nonstop. We've had cocktail parties, pool parties, dinner parties, all kinds of impromptu get-togethers. We've had no guests here at one time—but the house is so open, it didn't feel crowded at all! *STYLED BY GRANT GIBSON*

In the living room, blue and white pillows in Ralph Lauren Coastal Harbor fabrics on the Aran Isles sofa, also from Ralph Lauren, are in keeping with the house's nautical theme. Coffee table and Oval X-Back chair by Barbara Barry for Baker Furniture. Blue and white vase from ABC Carpet & Home. Table lamp and hurricanes, Ralph Lauren.





Cusack used deep brown as the accent color—for the chandelier's shades, for the framed art, in patterned fabrics—to bridge the dining room and kitchen. To create a border for the curtains, she turned the vertical stripe of the Ralph Lauren linen horizontal. Chair fabric from Berclay Butera. Dining chairs from Nancy Corzine. Williams-Sonoma Home blown glass chandelier. Ralph Lauren hurricanes.







LEFT: Suspended from the eight-sided peak of the breakfast nook 'tower', a chrome-plated chandelier from Williams-Sonoma Home recalls a ship's wheel. RIGHT: For the stove backsplash, blue diamond-shaped Macuba tiles were mixed with hexagonal Carrera tiles. The surround is white Archives Subway tile. All Waterworks. Pot faucet, White Haus Collection.

"Since we have a water view





LEFT: The powder room is a balance of the exotic and traditional. Ginger Jar wallpaper is from Ralph Lauren. Sconces are from Waterworks; sink fixtures from Perrin & Rowe. RIGHT: The blue and white lattice pattern of the Lulu DK fabric covering the seat cushion in the mudroom mimics the diamond motif of the marble floor. Cusack designed the pattern, and her husband laid it out. FOR MORE DETAILS, SEE RESOURCES

I wanted blue in every room"



The deepest interior of the master bathroom gets plenty of light, thanks to a generous mirror placed across from the window in the marble-lined shower, OPPOSITE ABOVE, and an antique crystal chandelier suspended over an Empire tub from Waterworks. OPPOSITE BELOW: A Barbara Barry desk and chair—upholstered in Cowtan & Tout's Ocelot—add to the glamorous feel Cusack wanted for the master bedroom.







To hold their own against the spectacular views, non-windowed walls in the kitchen get special treatment, like an elaborate niche for the Wolf range. Wide aisles between the kitchen counters and the Carrara marble-topped island make it easy to move around. Pierre Frey striped cushions top barstools with laced rawhide backs from McGuire.





For sheer sophistication, it would be hard to top the unexpected palette of blues and browns in the main living room of the Alistair Club in Little Rock. Voluminous wool satin curtains are edged in paisley wool felt, both from Holland & Sherry; the honeycomb rug is by Mohawk. Lounge chairs in woven cotton and sofas in linen velvet are placed around low parchment tables by David Kleinberg. Edelman suede in dusky lavender covers Holly Hunt armchairs, inspired by an Italian Directoire design. A center table skirted in Bennison's Wheatflower linen divides the room. Double gourd lamps are by John Thompson, mirror-back sconces from Marvin Alexander.

INTERIOR DESIGN BY DAVID KLEINBERG
INTERVIEW BY CHRISTOPHER PETKANAS
PHOTOGRAPHS BY ERIC PIASECKI

happiness now... *traditional!*





Custom stenciled burlap from Zina Studios on the walls of the Aiolian's [illegible] room lends the cathedral-[illegible] space a honeyed warmth. Scalamandré's Millbrook bobbin chairs and Charles of London lounge chairs are covered in Rogers & Goffigon's Parramore Island linen and Mottisfont blend, respectively. Brissac chandelier by Dessin Fournir. OPPOSITE: A 19th-century French giltwood mirror hangs above the mantel in the library.

CHRISTOPHER PETKANAS: This is obviously not your grandfather's golf club. It feels like a real house, down to the vintage quilts on the beds.

DAVID KLEINBERG: The goal at the Alotian Club, which I worked on in collaboration with the architect, Mark Finlay, outside Little Rock, was to create exteriors and interiors that feel residential. The Alotian suggests a classic Southern 19th-century plantation house, one that has been expanded over time and converted into a clubhouse, with freestanding cottages—there are three—and furnishings that have been passed down through generations. It's proper and gracious without being buttoned-up. If comfort is luxury, then the Alotian Club is luxurious.

The idiom you chose is clearly traditional, but not *too* traditional. How did you pull that off?

The antiques are English and American, the reproductions are top-shelf, and the upholstery is custom. User-friendly woven cottons, cotton chenilles, and linens—all fresh textures—keep the mood young. Despite the high level of detail, I think the Alotian has a certain simplicity, an almost humble quality.

People always worry about mixing antiques with reproductions. Any tips?

Look at the cottage living room. The trick is to respect the scale of the antiques. Reproductions are often scaled up for modern comfort, and they can overpower antiques. Finish is another thing to watch out for. I would never put a wood-finish reproduction next to a wood-finish antique, because the reproduction always suffers beside the real thing. Much better a painted-finish reproduction next to a wood-finish antique.

The main living room has two almost-but-not-quite-mirror-image furniture arrangements, separated by a huge skirted center table. What's the lesson here?

You just said it—"almost." That's the lesson. There are two full-height armoires against the wall on one side of the room. On the opposite wall is a glass-fronted secretary. In other words, there's symmetry but it isn't absolutely perfect symmetry.

Pine paneling has a lot of unfortunate associations, from rec rooms to sports bars. Yet the way you handled it in the library is elegant, even sexy.

It's all in the finish. It took us countless tries to get the degree of wax and depth of color right. The paneling is the color of the favorite baseball mitt you had as a kid—and that you still have as an adult.

I've always wondered how decorators decide when to apply fabric directly to a wall, and when to upholster it.

I want a crisp look, so I paste the cloth right on the wall, as I did in the dining room and grill room, where I used a burlap stenciled in a stylized Tree of Life repeat. You never mistake pasted-on fabric for wallpaper—it still reads as fabric. Even when I upholster a wall I use thin batting and no trim.

How about the twin screened porches with the bare brick floors at either end of the house?

They're furnished with Aiken sofas, the classic America porch sofa. I scaled down the original design, which is really quite sleepable, and added a chair.

It's impossible not to notice the attention you lavished on the curtains here.

Well, you don't spend 16 years working for Sister Parish and Albert Hadley without cultivating a love of curtains.

While we're on the subject, any feeling about length?

Like a gentleman's trousers, curtains should have a generous break—and not a millimeter more.

It's not easy decorating to please both sexes, but that is your great triumph here. Is there a recipe?

All my career I've been told I do masculine rooms that women are comfortable in. Men don't want to feel like they're sleeping in a bower of peonies. So if I want to use a floral fabric, I choose one with thorny flowers rather than blowsy English roses. Deep, earthy colors rather than candy-box ones. Printed linen rather than glazed chintz. Then everyone's happy.

PRODUCED BY SENGA MORTIMER





"In the main living room, I wanted you to be able to read what was happening at the windows from across the room, yet nothing too aggressive, so I used bright, graphic looping wool-felt trim on a dark wool-satin base cloth."

"The straight-hanging gingham curtains layered behind high-waisted sweeping floral cotton floral ones in the dining room is a romantic, slightly antebellum design. Were it not for the fabrics, the scale of the room might have made the space too formal."





"Curtains have a reputation for being old and fussy, but they don't have to be. Look at these in the ladies' lounge. The unfinished molded-wood fringe makes the design so fresh, young and sharp. The trick with classic curtains is knowing when to stop. Don't over-swag. Stay trim."



"This curtain is asymmetrical when viewed alone but symmetrical when viewed with its pair on the other side of the bed. Although they are separated by a quite large expanse of wall, I approached the windows as a team."

"The library curtains are more masculine, but the tailored box-pleated valance isn't stiff—it doesn't read like a board. And the stacked rows of plain cotton tape have more weight and impact than if I'd used only one thick band."





"Lambrequins are a good solution when you want shape and movement but not a lot of smothering. The hall has four windows—full-length curtains and valances would have been overwhelming."





THIS PAGE, ABOVE: Kleinberg pays tribute to all-American decorator Albert Hadley in a bedroom with a Barton-Sharpe cannonball bed and shams and bedskirt in Bennison maple-leaf linen. Millerton carpet from Patterson, Flynn & Martin; Roman shade in Chelsea Editions ticking. THIS PAGE, BELOW: In the sitting room, Sindri cotton from Manuel Canovas was used for the chairs, curtains, and valances. OPPOSITE: A cottage bedroom's curtains are in Bentry House hand-printed linen from Scalamandré. Old and new mix beautifully with the 19th-century oak armchair from Ann-Morris Antiques and a Kleinberg-designed bed.

"The cottage bedrooms all evoke country houses. They're accessorized with cachepots, candlesticks, throws, baskets, trays, interesting little boxes—all the wonderful refinements and subtleties one associates with traditional decorating. It makes me sad when I see this way of life abandoned just because people feel the need to be 'modern.'"







Built by Gurfein Woodwork and with cushions in a crisp Brunschwig & Fils pinstripe, the Aiken sofas (grouped with matching chairs) on the screened porch are an old favorite of David Kleinberg's mentor and former boss, Albert Hadley, aka the Dean of American Decorating. The room is a salute to the South, with an iron twig mirror from Holly Hunt, lanterns by Deep Landing Workshop, and wicker furniture from Lanaventura. OPPOSITE: Before golfing, a scrumptious breakfast. FOR MORE DETAILS, SEE RESOURCES.



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INTERIOR DESIGN BY ROBERT STILIN
INTERVIEW BY FRANCES SCHULTZ
PHOTOGRAPHS BY PETER MURDOCK

happiness now...

comfortable!

FRANCES SCHULTZ: Susan Stroman, with a shelf full of Tony Awards—including those for director and choreographer of *The Producers*—you've been heralded for your stunningly creative and original work. As a true New York showbiz dynamo, what drew you to country life?

SUSAN STROMAN: I love the ocean—that, and the light. The way it comes in and fills the house and shines patterns on the walls through the curtains. What was great is that I collaborated with Robert Stilin as I would with a set designer or a costume designer. It was almost like putting on a show.

In the library, Hunt Slonem's *Orchids* hangs above a Brown sofa by Robert Stilin, in a Henry Calvin chenille. Pillows in Orwell's Weimscott Check and Jane Shelton's Quintin printed linen. Heritage ottoman, also by Stilin, in Kathryn M. Ireland's Classic stripe. Lamp by Russell Wilson.



In the living room, the Bishop sofa and Dylan club chair by Robert Stilin are covered in Rose Tarlow's Wellington linen in almond. Pillow fabrics are Indian Floral from Jasper (also on the 17th-century Italian bench) and Great Point Gingham from Ralph Lauren. Claremont Stripes D fabric modernizes a 19th-century English mahogany reclining armchair. The board-top coffee table with metal base is from Mecox Gardens.





I understand the house was built in the 1920s and designed by Joseph Greenleaf Thorpe, who also designed Grey Gardens. Did you have to do much architectural work inside?

ROBERT STILIN: Yes and no. We decided we were going to make it work as it was. But it's a mature house, and over the years it had been sort of mucked up. So we simplified it and made it all connect. That meant painting the whole house white. When you come in the front door you can see all the way to the back of the house, and from anywhere you stand on the ground floor you can see any other room. Having it all one color effectively makes it part of the architecture and very easy on the eye. Each room has its own character, of course, and the bedrooms are painted colors.

So basically you unified the fixed elements of the house.

RS: Absolutely. Unification. I like to do themes of things that run through the entire house. Like if I use a sconce, I use the same sconce throughout. And obviously all the same hardware, the same door knobs—that kind of thing. Instead of going room to room and everything being different, everything flows together and you just say, yeah, that's the way it should be.

And subtly, if not subconsciously, this can make a house more restful because the eye, and therefore the mind, is spared so many transitions.

RS: Absolutely, and that was part of the program. Susan's got a busy-crazy life, and she wanted a place where she could relax and have a great time.

The palette used here is also very soothing.

RS: She wanted light and airy, which I love . . .

SS: . . . the beautiful, calming colors of sand, sea, and sky. It's a cleansing palette.

For a major theater person, the house is remarkably free of theater flotsam—posters, Playbills, Milk Duds . . .

RS: There were only two pieces she said we had to use, and both were from the set of the movie *The Producers*.

And what about the FUNNY BOY sign? Were you gonna erect that on top of the house?

SS: [*Laughs*] No, I always thought it would go in the pool house. Nothing makes me happier than looking at the word "funny." Now I have it in chaser lights in my pool house. . . . So except for the stage door and the sign, the house is theater-free. It's an escape from Broadway.

But theater sounds are very much in your house. . . . You've made the entrance hall a music room, for heaven's sake! It's a busman's holiday house!

SS: The music room is my favorite room, partly because everyone around me either sings or plays the piano. So the minute they come in, it's inviting them to start to a world of music. And that circular pouf Robert added is certainly conducive to conversation and collaboration. He also found beautiful wooden stools for people to sit on and sing. We call them "Liza stools." That's why I love the house so much. It has these musical moments, even with the art. In the Slonem painting of the orioles, I hear those birds singing. Sometimes I imagine one bird correcting another bird on his harmony—'You got that line wrong!' I'm always translating art into theater.

Well, then, how could you *possibly* live without a music room?

RS: It's funny, because we weren't sure about it at first. The people before had used it as a dining room, but Susan didn't want that. Originally I wanted to put a long table there and stack books on it, blah blah blah. But then we finished with everything else, and I said this room needs to be a room. It's got the piano, and there's a lot of space, so I actually went over there one day and put furniture in, and she said 'okay, great.' Then one month later is when she and Mel Brooks decided they were going to do the musical of *Young Frankenstein*. And they started here. Sitting in those chairs, and on that round ottoman, and on those stools, creating a Broadway show!

And to think I was going to ask if she really uses it. So we seem to come full circle. Designing the house is like creating a show, and now the house itself is creating a show.

SS: But the thing that's different between creating this house and creating a show is that while I'm proud and happy and artistically fulfilled, I don't have to get a review.

PRODUCED BY DORETTA SPERDUTO

From souvenir to wry sculpture: the stage door on the dining room wall came from the movie set of *The Producers*, which Susan Stroman directed and choreographed. The 1930s bronze chandelier is by Guglielmo Ulrich, from Tam Thomas Gallery. Table and reproduction Windsor chairs are from English Country Antiques OPPOSITE: The 1920s English-style stucco cottage was built by Joseph Greenleaf Thorpe, who also designed Grey Gardens.




FUNNY BO



The FUNNY BOY sign from *The Producers* lights up the pool house. To the right, the pen and ink drawing is of Nathan Lane. Custom Gardner sleep sofa in chalk Henry Calvin linen is flanked by 1940s French armchairs in Cowrie Shell linen from Raoul Textiles. A vintage Saarinen table from R.E. Steele is joined with Charlotte Perriand leather and metal chairs. The orange lamp is from Homenature.



"The music room is where Mel Brooks and I created our new show, *Young Frankenstein*. I've been working on a new play, in those same chairs and on my 'Liza stools,' with John Weidman, the librettist. It's called *Happiness*. It's about a group of New Yorkers who try to pinpoint the happiest moment in their lives. And I can tell you one of the happiest moments of my life was finding this house."





Benjamin Moore's Sherwood Tan on the walls of a bedroom is both warm and soothing. Painted English headboard and night-stands are from Croft Antiques. OPPOSITE TOP: A 1920s French table, metal with wooden top. BOTTOM: In the music room, Maurice Pré lounge chairs from R.E. Steele surround Stein's custom pouf. The painting is Chinese image by Betsy Parsons from Spanierman Gallery.
FOR MORE DETAILS, SEE RESOURCES



Blue and white collectibles, gifts from friends mixed with flea-market finds, define the look Sally Swing envisioned. Like everything else, the dining table and chairs—from her mother—got a coat of white enamel. Only the buffet was left unpainted to add visual weight to the room.

INTERIOR DESIGN BY SALLY SWING
INTERVIEW BY KATHERINE PEARSON
PHOTOGRAPHS BY DOMINIQUE VORILLON



happiness now... *personal!*

KATHERINE PEARSON: This garage behind your house is so lighthearted and fanciful, it reminds me of an 18th-century folly. How did it come to be a dining room?

SALLY SWING: When I moved into my tiny house in Berkeley after my divorce, there wasn't room for a dining table and chairs. This structure was built with the house at the turn of the last century, and had also been a stable and a workshop. But the first time I saw it, I imagined it as a dining room.

Did you have to completely renovate it?

No, all I did was cover the concrete floor with plywood, put in a real skylight—the one here was an old shower door!—and paint everything inside and out. The exterior of the house and garage were already pink, which I found charming, so I repainted with a deeper pink. But you know, it was also part of getting divorced and being an independent woman and just wanting pink.

Your exuberance with blue and white chinoiserie immediately puts me in high spirits.

I've always loved chinoiserie. About ten years ago, my sister visited Sweden and brought back a book with pictures of the Chinese Pavilion at Drottningholm Palace, which is filled with 18th-century chinoiserie. This is my own Chinese pavilion, my fantasy.



Where did all your chinoiserie come from?
I've been given many things by friends, and some I bought at garage sales and flea markets. I don't care if they're cracked. Everyone is welcome to bring their children and dogs here, and I don't want them to be nervous about breaking things. The value of a piece doesn't matter at all to me. It's the look. The large mirror over the workbench showed up one day on my sidewalk. Someone dumped it and I said "I'm going to paint it white and hang it in the pavilion." I love the reflection of the garden in the mirrors.

Beneath the white paint, the room is still somewhat in the rough. Were you ever tempted to remove the workbench or Sheetrock the walls?
No, I believe those things are serendipitous. There are old railroad spikes I've left out there. I wonder who put marbles in the holes of the workbench. I love the idea that there is a history, even if I don't know it. I sometimes think of the people who lived here when it was a garage. What would they think of us partying here?

What would they think of your elegant blue and white porcelains showcased against such an unpretentious backdrop? I know what I think—that it's really a big part of the charm.
When I painted the garage white inside, it took on a whole new life. That's when I started using white damask tablecloths and my good silverware and mixing fine crystal with old vintage stuff. I was working at Ralph Lauren in San Francisco, and he mixes so many unexpected things. That made it okay for me. If he could do it, maybe I could try.

Has the pavilion changed the way you entertain?
Oh, yes! I have to cook and prepare food that I can take out there. I often do salads and one warm course; the dessert is already on the sideboard. When I used to have a dining room next to the kitchen, my style was more formal with more courses. This is much easier on the hostess.

What do you like best about having a garage for a dining pavilion?
Getting to be with friends and family constantly. I love to have people come over and they seem always happy to accept an invitation; I think because the pavilion is comfortable and casual and sort of fantastic. There's a certain insouciance to dining in the pavilion that gives guests a warm feeling. It's almost like a festive picnic, as the garden separates the dining pavilion and the kitchen on the back of the house. And, in any weather, it works. In the rain, we dash under umbrellas from cooking to eating. There's something lovely about that small journey. That's one of the things I love about it being a separate space. I leave it dressed up all the time, so you walk in and it's a party—although sometimes it's just me and my cat and a cup of coffee! *PRODUCED BY KATHARINE PEARSON*

The one-car garage turned dining room opens onto a fenced courtyard. A stone path leads to the main house. OPPOSITE: "Medium old" antique plates, new stoneware, and tin plates printed with a Blue Willow pattern are all part of the mix of dinnerware Sally displays with her linens in a glass-doored cabinet, which was made for a beloved uncle in China. He also purchased the 1940s blue stemware—at Woolworth's in downtown San Francisco.



FOR MORE DETAILS, SEE RESOURCES.



China, the cat, sits on a painted chair covered in Ming fabric from Manuel Canovas. Mirrors bring in light. OPPOSITE: A dragonfly-patterned teacup is combined with vintage Ralph Lauren salad plates, a Danish stoneware dinner plate, and flea-market Chinese flatware.

happiness now...

natural.



Waldo Fernandez covered four pairs, zig-zagging Jean-Michel Frank armchairs in pony skin, keeping the spirit of their original upholstery; Frank designed the chairs in the 1940s for the Llao Llao Hotel in Argentina. The floor lamp is by Carlos Molino. The vintage low table is by Jacques Adnet. Over the fireplace is Sigmar Polke's painting *Salamander Stone*.

INTERIOR DESIGN BY WALDO FERNANDEZ
INTERVIEW BY MIMI READ
PHOTOGRAPHS BY TRIA GIOVAN



MIMI READ: You live in Beverly Hills, California. Why did you want a summer house on the other side of the country?

BALDO FERNANDEZ: We've spent 15 summers on Long Island. I took my son, Jake, for the first time when he was a baby and I wanted a place where I could take him every year. I love the vegetation, the beaches, and just being able to take a drive and gather vegetables at different stands along the road.

Who was the architect? And can you talk about the house's stylistic influences?

We did the architecture in-house. I'm Cuban. I took a little bit out of my country and a little bit out of the American South and came up with a cross between a plantation and a Cuban shack. All the decking, all the balconies are made of tropical *ipe* wood, and it's like iron. The shingles are cedar.

The living room and dining room bleed into one another in a wonderful way, and those three seating groups look so handsome together. What makes new wicker dining chairs by you, big-scaled Jean-Michel Frank chairs in pony skin, and a simple 1960s chaise look like they were made for each other?

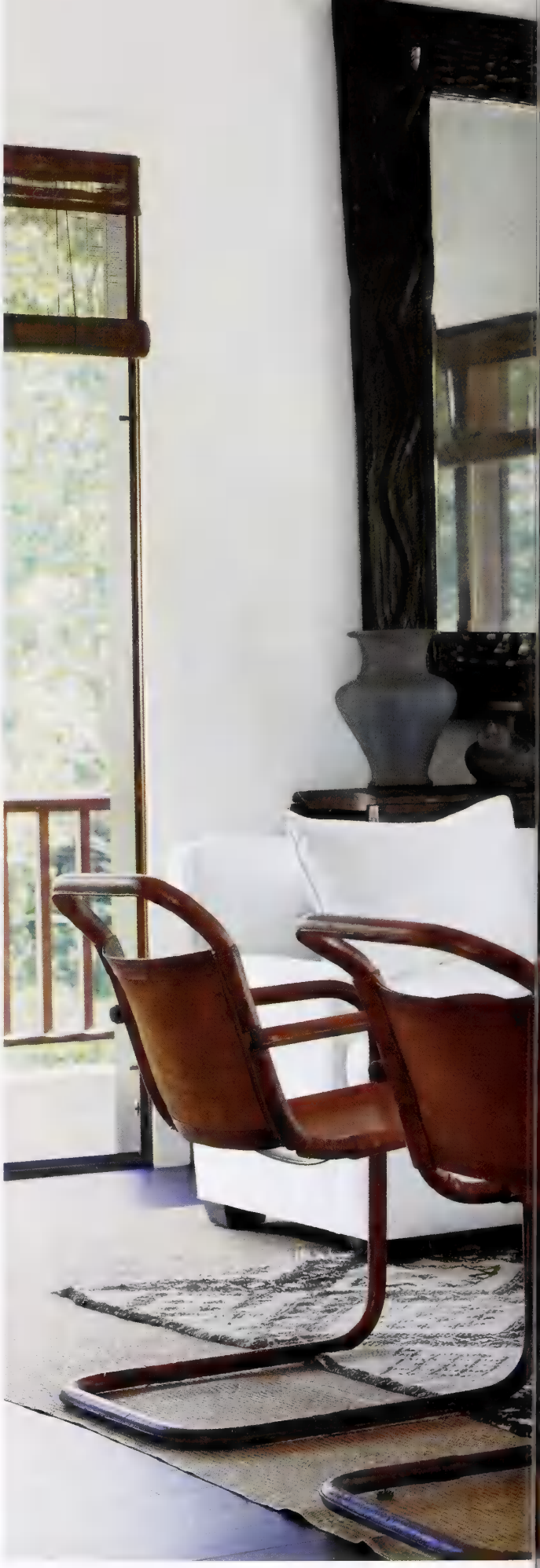
The three seating groups fit together so well regardless of the fact that the pieces are a mixture of work from different time periods or different styles. That's what makes it so great. You have to have style, not similarity, to make a space work.

In the 1970s you were known for using big overstuffed chairs and sofas—not so unlike the plump white ones in this 21st-century living room.

I like comfort, so I go for deep upholstery and 100 percent goose down. I don't know about overstuffed, but I like the idea of throwing myself into a comfortable sofa.

You have some extraordinary signed modern pieces in here. There's the Diego Giacometti chandelier and the pair of Jacques Adnet chairs directly across from the sofa. And I love the Carlo Mollino floor lamp—it looks like some wonderful wading bird. Were they shockingly expensive?

I collected these pieces years ago, when a person could purchase original Jean-Michel Frank, Giacometti, Mollino, and





The living room's custom sofa and chairs are upholstered in Kravet white linen and stand in high contrast to Jacques Adnet's attenuated tubular chairs. The coffee table is from Nicholas Mongiardo. The Moroccan carpet and the French crosshatched table lamp are both 1940s, the decade that inspired the design of the room. The sideboard crowded with early pottery, and the mirror above it, came from the Philippines.

Adnet for a lot less. There is no substitute for real, original furniture. I tell my clients to buy good, because if you buy good and someday you want to sell it, you'll make money. Right now people are buying good Danish and 20th-century furniture. The French and English market is very slow. So I'm buying good English furniture at the moment, because I know in another year, this stuff will go up again.

I love that bed in Jake's room, and also the one in the guest room—both faithful to your theory of furniture buying, as they're old and glorious.

I got the guest room's cannonball bed and the bed in Jake's room maybe 17 or 18 years ago, at the same place. They're from somewhere in Kansas, but I can't remember the name.

That's a novel approach to urbane shopping—go to Kansas!

Well, they have a lot of great stuff. All of the Midwest does.

The master bath has such a serene, exotic feeling, especially with the polished wooden tub surround.

The other side of the bathroom has the sink, and it's in the same wood, teak. I wanted to keep the space all wood versus bringing in another material like stone. Even my shower, you walk into it and it's all teak floors, open floors. You can walk out of it onto the deck, which is exactly the same level.

How do you use the house?

We entertain and have fun. We cook, we drink, we eat, we laugh. That's what this house is for—to stay up late on a hot summer night and play cards with ten people until two in the morning.

PRODUCED BY DORETTA SPERDUTO







The kitchen is lovely—and so calming.

I like beautiful old-fashioned kitchens, so I made this one kind of traditional. I used a porcelain sink versus stainless steel. I used soapstone on the island, because I love the light charcoal gray and the fact that you can get the grease out of it. It's very old-fashioned and American, soapstone. And I designed the cabinets. I love all woods—and I love mixing them! Most people try to stay in one direction, dark or light, but there's no reason for that.

THIS PAGE: The kitchen island's top is soft charcoal gray soapstone. Fernandez designed the sleek cabinetry and stained it brown-black. OPPOSITE PAGE: Fernandez copied a German wicker chair from the 1930s as the dining chairs. They surround a 1960s Knoll table. The bronze chandelier is by Diego Giacometti, brother of the artist Alberto Giacometti.



THIS PAGE: The guest bedroom's antique cannonball bed is a single reworked into a double. Fernandez created the red bedspread and pillows from vintage fabric. The wicker bedside table is from American Wing. OPPOSITE PAGE: A Peter Beard photograph of African cheetahs hangs above son Jacob's antique four-poster bed. The vintage quilt is from John Robshaw. The bedside lamps are from Reborn Antiques.



What's that wonderful green on the walls of your son's bedroom? And where did you find those nature plates?

The wall color is Benjamin Moore's Holiday Wreath, and the nature studies are from a book. I had a framer cut the pages out and frame them individually. I spent an entire evening one summer hanging each one myself. It was worth it. They look great!



THIS PAGE: Rare textiles set the mood in the master bedroom. A late-18th-century English floral tapestry hangs over the bed. The coverlet is vintage fabric from Tibet. Pottery on the bedside table is from J.F. Chen. OPPOSITE PAGE: Kohler fixtures and a teak top and surround give sleek substance to the master bathroom tub. The sponges, soap dish, and tray came from Thailand.







OPPOSITE PAGE: Behind the house, the infinity pool is always brimming—a beautiful mirror for surrounding trees. THIS PAGE: The antique loveseat at the head of the stairs once belonged to the late Los Angeles designer Tony Duquette. West Indies–style shutters are tipped to catch breezes. FOR MORE DETAILS, SEE RESOURCES



French craftsmen made the butcher-block island. The vintage light fixtures, the pot rack, and many of the old English milk pails hanging from it are from Ann Morris Antiques (the small pails on the windowsill have cream). German silver sink through Joanne Hudson Associates.

KITCHEN OF THE MONTH/NANTUCKET

Here is the ultimate collector's fantasy, with beautiful blue cabinets to show off pottery, and a hand-carved island from France PHOTOGRAPHS BY GRIDLEY + GRAVES



CHRISTINE PITTEL: *Clearly, you're the sort of person who can't buy just one. Which came first, your kitchen or your collections?*

DESIGNER HILARY MUSSER: I designed the kitchen around the collections. This is not an old Nantucket house. I designed it, I built it, I picked every piece of hardware. The idea was to make it look like an old house—but with all the modern conveniences.

You've chosen traditional materials—beaded board, white marble, honey-colored wood—which help convey a sense of age.

I gravitate to those type of things. All the wood floors are old. I considered using old wood for the cabinets, but I didn't want drawers that stick. I ended up going with new but making it look old. I had those barley-twist details hand-carved and then sent to the factory in Canada to be colored to match.

How did you choose that beautiful French gray-blue?

I was looking through samples at Joanne Hudson kitchens in Philadelphia—she custom-designed the cabinets—and saw this blue and liked it. I thought it was warm and different, and would go well with my collections.

I recognize spongeware and Quimper, but what are those objects hanging from the pot rack?

They're old milk pails that were used by dairies in England in the 19th century. The milkman would bring fresh milk in a pail to your door.







Did you smuggle that huge island out of some fancy butcher shop?

A friend had something similar and I copied the idea, with her permission, and had mine made by the same people in France. They shipped it in three pieces. I put in the marble and the cooktop myself. There's a downdraft right behind the cooktop, which rises up at the push of a button. I didn't want a big hood over the island—it would ruin the view.

Where did you get that creamy white marble on the countertops?

I searched the country and found it at a place called Vermont Quarries. It's almost pure white, like Italian Carrara. Then I had it specially cut in 2-inch-thick slabs, with a honed edge. They had never cut a piece that thick before. I like it that way—more dramatic.

What is that farmhouse sink in the pantry made of? Great patina!

It's all handmade of nickel silver, which is also known as German silver. As soon as water stays in it for a few minutes, it starts to turn color. Same with the one in the kitchen. You have to polish them if you want to keep them shiny.

Do you polish them?

No, not really. The patina is part of the charm. I don't worry about scratching the silver, or staining the marble, or cutting the butcher block. I want everything to look used. I like antiques.

I notice you don't have much art on the walls. All the artwork you need is in the collections.

The great feature of the house is my pottery, and I want to show it off. People have said, 'Hey Hil, we're trying to serve dinner. Get all this stuff off the counter.' But I like having it around. I couldn't live in one of those dull, ordinary kitchens with everything out of sight—that's no fun. ●

ABOVE LEFT: The Viking Rangetop with its white marble surround was retrofitted into the island. The wall ovens are by Thermador. Old ceramic milk pails are displayed on top of the cabinets. Stoneware and china is safe behind glass doors. ABOVE RIGHT: The bar offers another place to eat; there's a wine cellar on the other side. OPPOSITE: The contemporary Gien dinnerware is still made in the original factory in France. The cabinets were custom-designed by Joanne Hudson and built by Downsview. A collection of tea caddies is tucked on top. Old Italian apothecary jars are lined up on the marble countertops from Vermont Quarries.

FOR MORE DETAILS, SEE RESOURCES



The pantry, with reclaimed terracotta floors from Country Floors, doubles as a mudroom. An extendable KWC faucet is paired with Linkasink's nickel silver farmhouse sink. Antique butcher block from Howard Kaplan. Microwave by Sharp. Inset: French metal coffeepots.





The Art of Display

Quantity is quality. Almost anything can be interesting if you have enough of them.

Pottery, like my blue-and-white Cornishware, is an easy way to introduce color and warmth to a room.

You don't want your display to look too planned. I like the casualness of open shelves, which look great between two windows.

Group objects rather than scattering them around. You want to get a snapshot of the whole collection with one glance.



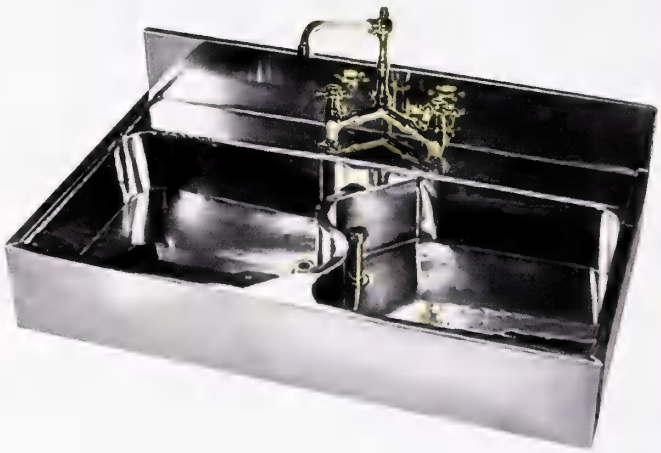
THE LOOK KITCHEN OF THE MONTH

English and French pottery, a German silver sink ...You don't have to leave home to bring the European countryside into your kitchen.



1


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8



9

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RESOURCES

Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet; (M) manufacturer or distributor; (C) custom by or for designer, unless noted. ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

16 COLOR

Paint sources: benjaminmoore.com; donaldkaufmancolor.com; duron.com; farrow-ball.com; finepaintsofeurope.com; prattandlambert.com.

18 INSTANT ROOM

Interior designer: **Suzanne Lovell**, Suzanne Lovell Inc.; 312-595-1980; suzannelovellinc.com. **Eyton Bergere; Julien bench**—Dessin Fournir (T); 785-434-2777. **Queen Anne side chair**—Dennis & Leen (T); 310-652-0855.

42 HAPPINESS NOW: CASUAL!

Pages 42 to 53: Interior designer: **Kari Cusack**; 415-786-2474. *Porch:* **Sofas, coffee table**—Restoration Hardware (MO); restorationhardware.com. **Pillow fabrics:** Stripe—Perennials (M); perennialsfabrics.com. Mari—Lulu DK (M); luludk.com. *Living room:* **Lamp; hurricanes; Aran Isles sofa**—Ralph Lauren Home (R,T,MO); rlhome.polo.com. **Pillow fabrics**, Coastal Harbor—Ralph Lauren Home, see above. **Vase**—ABC Carpet & Home (R,T); abchome.com. **Coffee table, Oval X-Back Armchair**, by Barbara Barry—Baker Furniture (M); kohlerinteriors.com. **Curtain fabric**, Blue Ceffi—Silk Trading Co. (M); silktrading.com. *Dining area:* **Chandelier**—Williams-Sonoma Home (R,MO); williams-sonoma.com. **Dining chairs**—Nancy Corzine (T); 310-652-4859. **Dining chair fabric**, Ocean Chocolate Floral linen—Barclay Butera (T); barclaybutera.com. **Armchairs**, Barclay Butera ,see above. **Curtain fabric**, Durham Park Stripe—Silk Trading Co., see above. **Hurricanes**—Ralph Lauren Home, see above. *Kitchen:* **Stools**—McGuire Furniture (T); 415-986-0812. **Cushion fabric**, Pornic Bleu Mateleot—Pierre Frey (M); pierrefrey.com. **Roman shade fabric**, Porquerolles Dessert-Blue— Pierre Frey, see above. **Chandelier**, Flat Disc—Williams-Sonoma Home, see above. **Pedestal table**—Fremarc Design (M); fremarc.com. **Range**—Wolf (M); wolfrange.com. Tiles—Waterworks (M, MO); waterworks.com. **Pot faucet**—Whitehaus Collection (M); whitehauscollection.com. *Powder room:* **Wallpaper**, Ginger Jar—Ralph Lauren Home, see above. **Leather mirror**—Shorebirds (R); 415-435-0888. **Sconce**—Waterworks, see above. *Mudroom:* **Cushion fabric**, Madison—Lulu DK, see above. *Master bath:* **Chair**, Louis Ghost—Design Within Reach (MO,R); dwr.com. **Bath fixtures; Empire tub**—Waterworks, see above. **Mirror**, Barbara Barry for Baker, see above. *Bedroom:* **Curtain fabric**, Cosimo stripe—Cowtan & Tout (T); cowtan.com. **Lounge chair, desk and desk chair**, Barbara Barry for Baker, see above. **Desk chair fabric**, Ocelot—Cowtan & Tout, see above.

54 HAPPINESS NOW: TRADITIONAL!

Pages 54 to 63: Interior designer: **David Kleinberg**, David Kleinberg Design Associates; 212-754-9500. *Architect:* **Mark Finlay Architects**, 203-254-2388. *Living room:* **Rug**—Hokanson (T); 212-758-0669. **Sofas, lounge chairs**—Anthony Lawrence-Belfair (T); 212-206-8820. **Sofa fabric**, Persia—Scalamandré (T); 800-932-4361. **Chair fabric**, #2602401—Decorators Walk (T); 212-415-3955. **Armchairs**—Holly Hunt (T); 212-755-6555. **Armchair suede**—Edelman Leather (T); 212-751-3339. **Tablecloth**, Wheatflower—Bennison Fabrics (T); 212-223-0373. **Throw**— Kashmere by Yarnz—(R); bluefly.com. **Chandelier**—Sentimento Antiques (T); 212-750-3111. **Mirrored sconces**—Marvin Alexander (T); (212) 838-2320. **Gourd lamps**—John Thompson Design (T); 905-278-7631. *Bar lounge:* **Wallpaper**— Zina Studios (T); 914-667-6004. **Chandelier**, Brissac—Jerry Pair (T); 212-546-9001. **Club chairs**, Charles of London—Anthony Lawrence-Belfair, see above. **Club chair fabric**, Mottisfont—Rogers & Goffigon (T); 212-888-3242. **Bobbin chair fabric**, Parramore Island—Rogers & Goffigon, see above. **Curtains**, # 33914-12—Clarence House (T); 800-803-2850. *Library:* **Sofa; leather chairs**—Anthony Lawrence-Belfair, see above. **Leather**, Luxe Calf in dark blue—Edelman, see above. **Sofa fabric**, Corduroy in camel—Randolf & Hein (T); 800-844-9922. **Paisley fabric**, #9502-2—Carlton V (T); 212-355-4525. **Mirror**—Susan Silver Antiques (T); 413-229-8169. *Curtains (from top):* **Floral**, #2356GWF115—Lee Jofa (T); 800-453-3563. **Gingham**, small check #1005-34. **Trim**, #90581-05-3—Brunschwig & Fils (T); 212-838-7878. **Brown**, custom wool satin—Holland & Sherry (T);212-355-6241. *Curtains (from top):* **Floral**, by Bantrey House—Scalamandré (T); 800-932-4361. **Paisley**, Mosaic Paisley—Carleton V, see above. **Trim**, # 39088-057—Brunschwig & Fils, see above. **Stripe**, Pavillion Stripe—Bennison, see above. *Bedroom #1:* **Armchair**—Ann-Morris Antiques(R, T);212-755-3309. **Carpet**, Denise—Patterson, Flynn & Martin (T); 212-688-7700. **Oak bed**—Gurfein Woodwork for designer, see above. **Headboard fabric**, #401622—Travers (R); 212-888-7900. *Bedroom #2:* **Bed**—Barton-Sharpe (R,T);646-935-1500. **Bedskirt, shams**, Maple-leaf linen—Bennison, see above. **Roman shade**—Chelsea Editions (T); 212-758-0005. *Ladies lounge:* **Wallpaper**, Tempo in Lichen—Larsen (T); 212-647-6900. **Lacquered table**—Urban (C); 212-410-5500. **Sofa fabric**, Tammba—Donghia (T); 212-935-3713. **Pillows**, Leffey—Robert Allen (T); 800-333-3777. **Throw**—Yarnz, see above. *Table:* **Wicker table**, Four Seasons—Lane Venture (M); 800-235-3558. **Placemats**—Simon Pearce (R); 800-774-5277. *Porch:* **Aiken sofas**—Gurfein Woodwork (T); 212-675-7372. **Cushion fabric**—Brunschwig & Fils, see above. **Mirror**—Holly Hunt, see above. **Lanterns**—Deep Landing Workshop (T);410-778-4042. **Wicker table**—Laneventure, see above.

64 HAPPINESS NOW: COMFORTABLE!

Pages 68 to 77: Interior designer: **Robert Stilin**; 631-329-7141; robertstilin.com. **Sofa,** Brooks Sofa—Robert Stilin (C); see above. **Sofa fabric,** Christopher Chenille—Henry Calvin (T); 888-732-1996. **Check pillow,** Wainscott Check by Greeff—Schumacher (T); 212-415-3900. **Printed pillow,** Quentin # 4024-3—Jane Shelton (T); 601-936-4540. **Throw**—Mecox Gardens (R,T); 631-329-9405. **Ottoman,** Claridge—Robert Stilin (C); see above. **Ottoman fabric,** Claude Stripe #314—Kathryn M. Ireland (T); 310-315-4351. **Rug,** Remy # V31-01—Patterson, Flynn, & Martin (T); 212-688-7700. **Painting,** Orioles—Vered Art Gallery; 631-324-3303. **Lamp**—Eric Appel Antiques—(R,T); ericappel.com. *Living room:* **Bishop sofa; Dylan chair**—Robert Stilin (C); see above. **Sofa, chair fabric,** Wellington in Almond #2090-01—Rose Tarlow Melrose House (T); 323-651-2202. **Pillow, bench fabric,** Indian Floral in Saffron—Jasper (T); 310-315-3018. **Gingham pillow,** Great Point Gingham—Ralph Lauren Home—(M); 888-475-7674. **Arm chair**—Suzanne Golden Antiques (R,T); 212-421-3733 . **Chair fabric,** Strypes D # RB-121—Claremont (T); 212-486-1252. **Coffee table**—Mecox Gardens, see above. **Table lamp**—Wyeth (R,T); 212-243-3661. **Rug,** antique Samarkand rug—Mansour—(T); 310-652-9999. **Curtains,** Porcini Linens in Devon—Rogers & Goffigon (T); 212-888-3242. *Dining room:* **Table, chairs**—English Country Antiques (R,T); 631-537-0606. **Linens,** Festival in Sunflower—Sferra (T); 800-336-1891. **Large birds**—William-Wayne (R); 800-318-3435. **Small birds**—Marder's (R,T); 631-537-3700. **Antique chandelier**—Tom Thomas Gallery (R,T); 212-688-6100. **Curtains,** Golo Stripe# 10191—Henry Calvin, see above. **Rug,** Morrow sisal—Patterson, Flynn & Martin, see above. *Pool house:* **Gardner sleep sofa, coffee table; bowl**—Robert Stilin (C), see above. **Sofa fabric,** Rex Linen—Henry Calvin, see above. **Floral pillow,** Indira linen—Raoul Textiles (T); raoultextiles.com. **Antique armchairs**—Mecox Gardens, see above. **Orange lamp**—Homenature (R,T); 631-287-6277 . **Leather and steel chairs**—DeLorenzo 1950 (R,T); 212-995-1950. **Saarinen table**—R.E. Steele (R,T); 631-324-7812. **Sunglasses**—Amy Sacks (R); amysacks.com. *Music room:* **Ottoman**—Robert Stilin (C); see above. **Ottoman fabric,** #2093-04—Rose Tarlow, see above. **Chairs,** R.E. Steele Antiques (T); 631-324-7812. **Chair fabric,** #JP1515—Jasper, see above. **Secretary**—Amy Perlin Antiques (R,T); 212-593-5756. **Painting**—Spanierman Gallery (T);212-832-0208. *Guest bedroom:* **Paint,** Sherwood Tan—Benjamin Moore (M); 800-672-4686. **Headboard; nightstand**— Croft Antiques (R,T); 631-283-6445. **Chromed column lamp**—Lars Bolander (R,T); 212-924-1000. **Curtains,** Devon Porcinini Linen—Rogers + Goffigon, see above. **Rug,** custom Fitzroy wool plaid—A.M. Collections (T); 212-625-2616.

78 HAPPINESS NOW: PERSONAL!

Pages 78 to 83: Interior designer: **Sally Swing.** *Paint throughout:* **Bright White**—Martha Stewart Signature Collection (M); marthastewart.com. *Dining area:* **Linen tablecloth,** Mirabella—Haute Home (R,T); 415-674-0560. **Tall vase** on dining table—Ron Morgan Collection at Loot Antiques (R,T); 510-652-3996. **Dessert plates,** Blue Willow pattern—Period George (R,T); 415-752-1900. **Silverplate flatware,** Napoleon **Campaign pattern**—21 Arrondissement (R,T); 707-433-2166. **4-Piece Tulipières**—Haute Home, see above. **Crewel seat fabric**—Lee Jofa (T); 800-453-3563. Seat cushions—Williams-Sonoma Home (R, MO); 888-922-4108. **Tall silver plate vase** in front of mirror; **blue & white vase**—Loot Antiques, see above. *Cabinet:* **Dessert plates,** Blue Willow pattern—Period George, see above. **Stacked plates, cups & saucers,** Mason's Ironstone—Marques, see above. **Linens**—Haute Home, see above. *Place setting close-up:* **Dragonfly bowl; dinner plate,** Mason's Ironstone—Marques, see above. **White fluted plate,** vintage Ralph Lauren—Loot Antiques, see above. *Cat corner:* **Chair fabric,** Ming by Manuel Canovas—Cowtan & Tout (T); 212-647-6900. **Pillowcases**—Ralph Lauren Home (M); 888.475.7674.

84 HAPPINESS NOW: TRADITIONAL!

Pages 84 to 95: Interior designer: **Waldo Fernandez**, 310-278-1803; waldosdesigns.com. *Living room:* **Circular mat, sofa, lounge chairs** (C) by designer. **Sofa and chair fabric,** linen—Kravet (T); 212-421-6363. **Sideboard; mirror; pottery,** all vintage from the Philippines—Waldo Fernandez, see above. **Coffee table**—Nicholas Mongiardo(M); 413-274-6975. **Shades,** matchstick—Aero Shade (R,T); 323- 655-2411. *Stair landing:* **Vintage light fixture**—Blackman Cruz (R,T); 310-657-9228. *Outdoor:* **Chaises**—Modern Outdoor (M); modernoutdoor.com. *Dining area:* **Table,** vintage Knoll—Sam Kaufman (R,T), 323-857-1965; samkaufman.com. **Wicker dining chairs,** (C) by designer, see above. *Kitchen:* **Soapstone counters**—vermontsoapstone.com. *Son's bedroom:* **Paint**, Holiday Wreath—Benjamin Moore (M); benjaminmoore.com. **Coverlet**, vintage—John Robshaw (R,T); johnrobshaw.com. **Lamps**—Reborn Antiques (R,T); 310-289-7785. *Master bedroom:* **Pottery**—J.F. Chen (R,T); jfchen.com. *Bathroom:* **Fixtures**—Kohler (M); kohler.com.

96 KITCHEN OF THE MONTH

Pages 96 to 101: Interior designer: **Hilary Musser;** 610-525-8041. **Antiques**—Ann-Morris (R,T); 212-755-3309. **German silver sink**—Joanne Hudson (R,T); 215-568-5501. **Range**—Viking Range (M); 800-467-2643. **Ovens**—Thermador (M); 800-656-9226. **Cabinets**—Downsview for Joanne Hudson, see above. **Jars**—Vermont Quarries (T); 802-775-1065. **Terra-cotta floors**—Country Floors (R,T);800-311-9995. **Extendable faucet**—KWC America (M);678-334-2121. **Farmhouse sink**—Linkasink (T);866-395-8377. **Butcher block**—Howard Kaplan Antiques (R,T); 646-443-7170. **Microwave**—Sharp(M); sharpusa.com. ■

CORRECTION

October 2006: For "Kitchen of the Month," pp. 136-139, the architect of record for the house was Douglas Gilpin, Jr., of Dalgliesh, Gilpin & Paxton Architects.

December 2006: In "Miami Showhouse 2006," on p. 69, the name of the designer for the glass tiles in Goldleaf from Ann Sacks was listed incorrectly. The designer's name is Tony Davlin.

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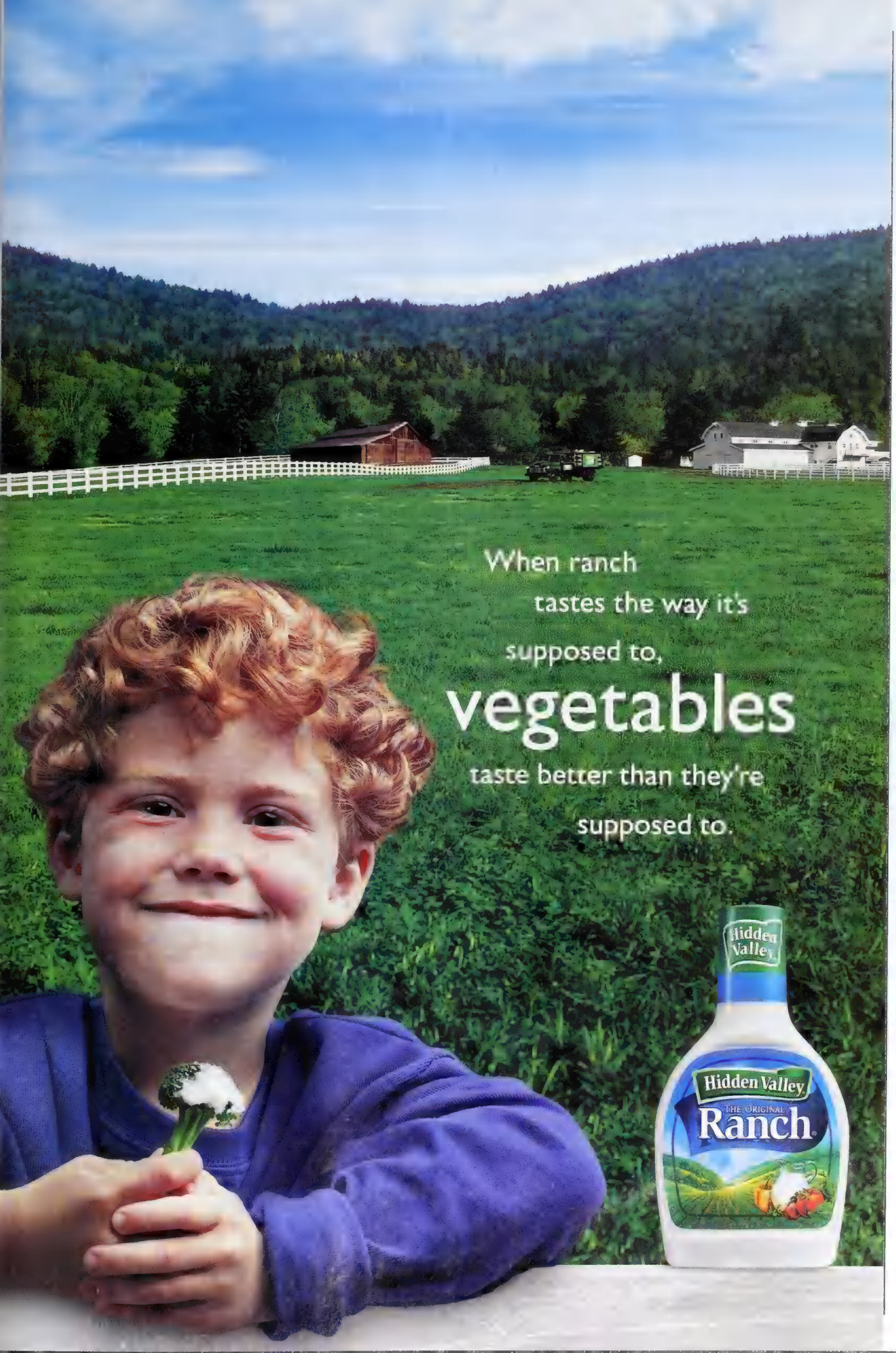
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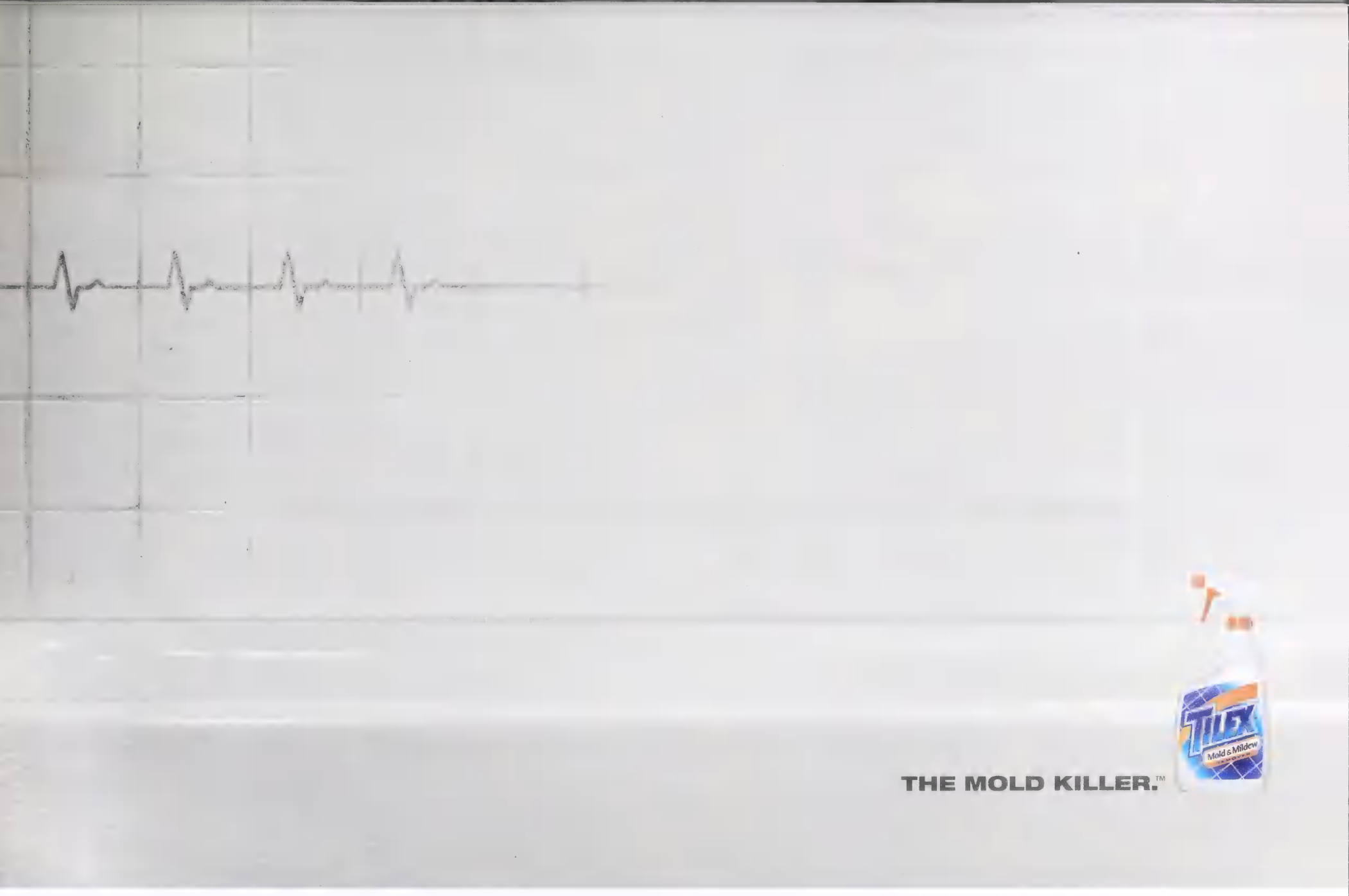
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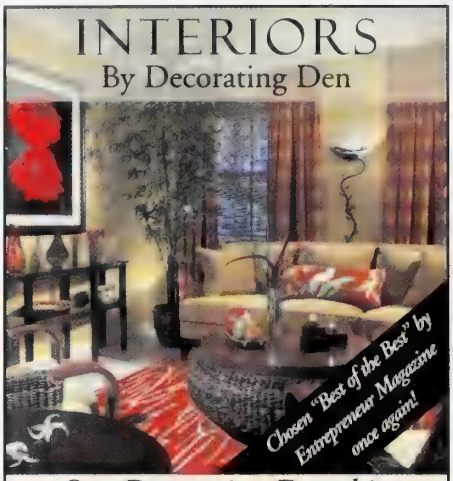
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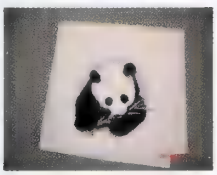
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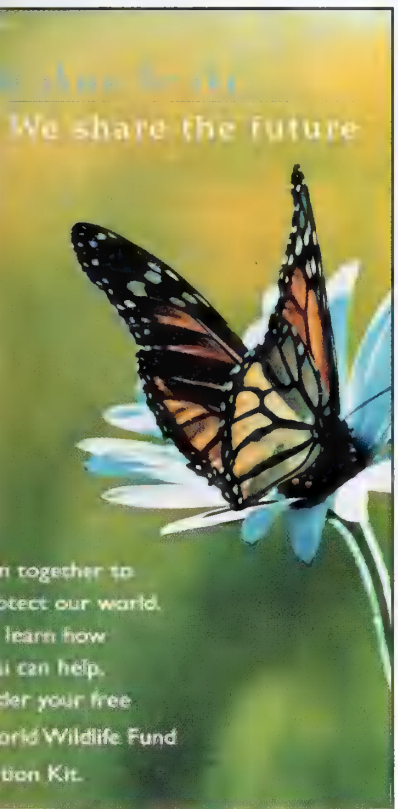
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"If I'm being really honest, I'd have to say my Bosch dishwasher. I have two kids and they're usually eating, and their friends are here eating, and my husband and I are constantly having friends for dinner. The dishwasher is always full, always running. Better it than me, you know? My only regret is that I don't have two."

SHARONE EINHORN, CO-OWNER OF RUBY BEETS IN SAG HARBOR, NEW YORK

"A *landscape oil painting* of blue skies and green rolling hills that I bought at the Rose Bowl flea market for $50. I wouldn't sell it for all the money in the world . . . well, maybe for all the money in the world."

JONATHAN ROSEN, INTERIOR DESIGNER

My Loro Piana cashmere slippers. They're black and quilted with a soft leather sole. My husband Jeffrey always says I commute to work in them. I film TV shows in them. I test recipes for my cookbooks in them. I buy three pairs at a time—one for home, one for my office, one for my suitcase. I can't be anywhere without them."

INA GARTEN, AUTHOR OF THE BAREFOOT CONTESSA COOKBOOKS

"I have an *aloe tree* at the entrance to my house. It's like a palm, but wonderfully architectural, almost cartoonlike, branching everywhere. I call it my Dr. Seuss tree."

JEAN LARETTE, INTERIOR DESIGNER

"A Coco-de-mer. It's a giant double coconut—nutty brown, burnished, sexy, better than any Brancusi sculpture."

TOM SCHEERER, INTERIOR DESIGNER

"I love to come home to *a good candle*. Right now I'm liking Hôtel Costes's signature scent. When it burns, you get this tobacco-and-amber feeling of a nostalgic old English gentleman's library. Whatever I've been through that day, it softens the blow."

BARCLAY BUTERA, INTERIOR DESIGNER

A beautiful Simon Pearce clear glass bowl filled with sand, seashells, and a conch shell that my husband proposed to me with—he put the ring in the shell. To find it, he went back to Point Dume in Malibu, where we went on our first date. Sweet, huh? I keep it on a Regency hall table surrounded by his great-grandfather's books."

RUTHIE SOMMERS, INTERIOR DESIGNER AND OWNER OF CHAPMAN RADCLIFF HOME IN WEST HOLLYWOOD, CALIFORNIA

"An *antique Elizabethan box* filled with letters I've received over the last 20 years."

BOBBY McALPINE, ARCHITECT

"My silly, charming turtle mirror, which hangs in my dining room. It's a whole bunch of papier-mâché turtles that constitute the frame, and their little heads are peering into the mirror. I bought it in Paris in 1976; it always makes me smile because that was one of the best years of my life. It was Paris—what more can I tell you?"

VALERIE SMITH, CO-OWNER OF THE MONOGRAM SHOP IN EAST HAMPTON, NEW YORK

"A giant three-by-six-foot 1850s sepia-toned *photograph of the Roman Forum*, in its original mahogany frame. It hangs over my sofa in my living room like a giant window in Rome. It makes me dream."

PETER DUNHAM, INTERIOR DESIGNER

"I have a very feminine, very traditional Oriental rug that was my great-grandmother's. It's had five generations of feet on it. Probably not the perfect thing for our hall, but it's like all things given to us that are not our choice. Mix it with things of your own choosing, and that jumble ends up being your life.

SALLEE BENJAMIN, CO-OWNER OF PIED NU IN NEW ORLEANS

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C. Is dropped off by his mother

How would you describe your plumber's appearance?
A. Clean and professional
B. A tad messy
C. Cro-Magnon

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"Why not put the color in the closet?... The host takes your coat, opens the closet door, and Wow! You get a big dose of turquoise."

INTERIOR DESIGNER CHRISTOPHER COLEMAN, COLOR/QUICK FIXES, PAGE 26













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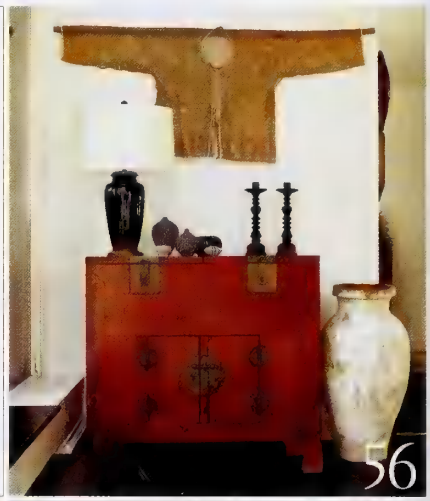

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"Put a little blue in everything you do."
INTERIOR DESIGNER T. KELLER DONOVAN, PAGE 96

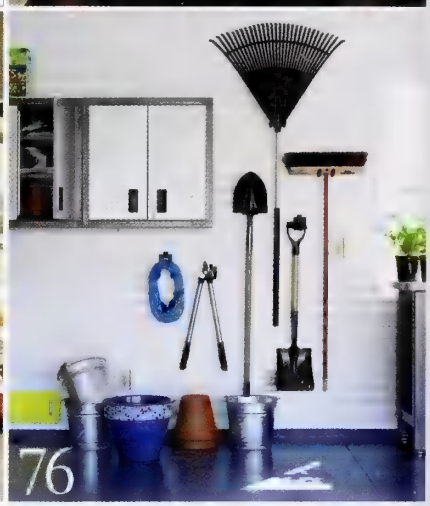












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■ 2 Chocolates

The best-kept secret in chocolate is this little artisanal candymaker in St. Helena, California. Try a box of dominoes, or their amazing playing cards for your Texas hold'em partner. $24, gift box upon request. WOODHOUSE CHOCOLATES: 800-966-3468.

■ 3 Pitcher

Journey to Provence with the dancing Arlésiennes on this sunny pitcher, hand-painted and glazed in France. We'd love it for lemonade, but it's almost too pretty to use. $125. OLIVIER NAPA VALLEY: 707-967-8777.

■ 4 Mirror

Tramp art prices have become astronomical, so thank you, Ralph Lauren Home, for the whitewashed Studio Mirror from the new Hither Hills collection. $2,025. RALPH LAUREN HOME: 888-475-7674.

■ 5 Ottoman

"It was a piece I needed but couldn't find," says designer Barry Dixon of his Dana Ottoman. But it's really all about that great floral nailhead design. Also available in a Greek key pattern. $5,040. BARRY DIXON: www.barrydixon.com.





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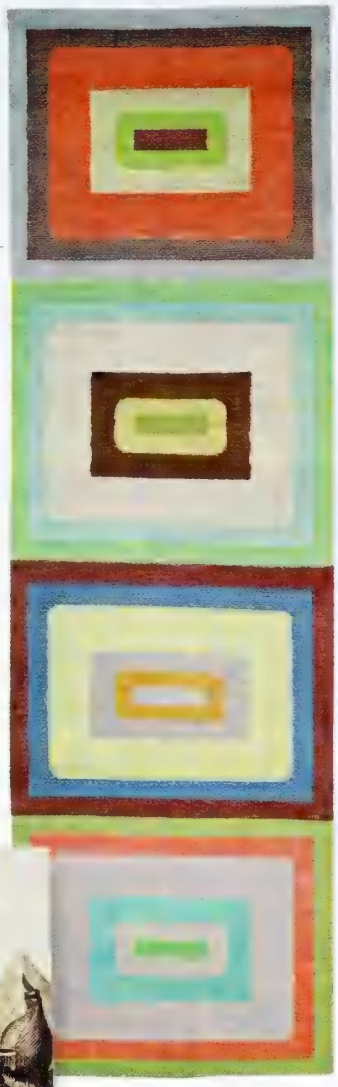
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■ 1 Tote

Perfect for the farmer's market or errands around town, this waxed cotton tote (the glaze develops a lovely patina with age) folds up just like a brown paper bag. Multiple colors and styles. No. 105, $95. MADAME BAGUETTE: www.bravebrownbag.com.

■ 2 Stencil

Not all of us can afford the silk wallpaper we crave—but we can still have a little chinoiserie with this impressive 8-x-3-foot stencil. It's one of countless designs from the amazing Stencil Library. CH10 Bird Panel, $550. THE STENCIL LIBRARY: www.stencil-library.com.

■ 3 Runner

Wow. Gene Meyer's color block 3-x-12-foot Beachnik Runner is an instant fix for a dull hallway. Made of 100 percent Himalayan handspun wool, it's also a treat for feet. $1,875. NIBA HOME: 305-573-1939.

■ 4 Side Table

Now *this* is modern: Old World blue damask on a Marcel glass-topped silver-plated table. It would freshen any room. $895. WORLDS AWAY: 901-529-0844.

■ 5 Prints

The naturalist craze goes on: Buy this handsome box of 14 archival reproductions for the coffee table, but don't be surprised if you end up framing them. Vol. 6, Terra Incognita, $168. NATURAL CURIOSITIES: www.naturalcuriosities.com.

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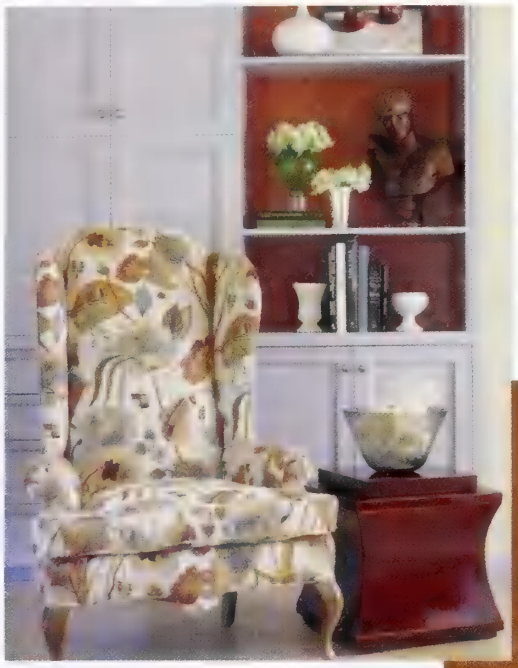
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COLOR WHEN YOU NEED A QUICK FIX

You want to freshen your room, but the thought of painting the whole thing is just too much. Our designers put color where you'd never think of it. BY CHRISTINE PITTEL



Rather than scrap the 1980s maple bookcases in this California living room, designer Jay Jeffers updated them with paint.

JAY JEFFERS **BENJAMIN MOORE BUXTON BLUE HC 149 AND HC RUST 2175-30**

It's the contrast of cool Wedgwood blue with warm terra-cotta that makes this bookcase interesting. If I had painted it all blue, it would have disappeared. But now the dark paint, on just the back wall, makes a dramatic backdrop for all the family photos and accessories.

CHRISTOPHER COLEMAN **BENJAMIN MOORE COOL AQUA 2056-40**

Why not put the color in the closet? Nothing like being a little uncomfortable arriving for dinner, the host takes your coat, opens the closet door, and Wow! You get a big dose of turquoise. It gets the conversation going—and distracts from the mess.

SUZANNE KASLER **FARROW & BALL ORANGERY 70**

Paint one wall and it will change the whole feel of a room. I'd use this vibrant, earthy orange in a dining room, on the wall with the buffet, and bring in more of the color with decorative items.

MILES REDD **BENJAMIN MOORE ICY BLUE 2057-70 AND HERITAGE RED EXT. RM**

People never think about doors and ceilings as places for color. Think how chic it would be to have chalky white walls with black, black trim, a pale blue ceiling, and lipstick red doors—in high gloss. Blue and red look so regal. It would make everyone feel like the Duke of Windsor.

KELLY WEARSTLER **PRATT & LAMBERT SCARLET O'HARA 1870**

Color on the ceiling is very tempting, like dipping your toe in the pool. I would use a really beautiful red. Some are too purple but this has more orange, which I think is a little sexier. It definitely makes a space feel more intimate and gives it some energy.

LARRY LASLO **BENJAMIN MOORE LADYBUG RED 1322**

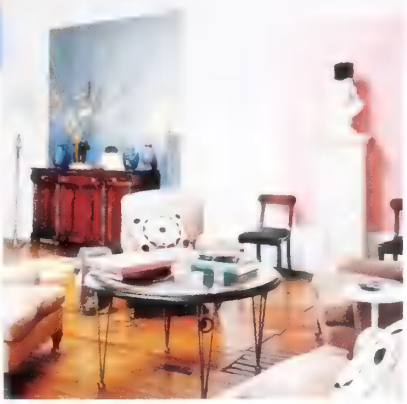
ALESSANDRA BRANCA **DONALD KAUFMAN COLOR COLLECTION DKC-23**
Update a plain white kitchen with apple green stripes—vertical, definitely. Ten inches wide if the ceiling is eight feet high or less. You could go up to 12 inches if it's higher. Apple green swings both ways—it can look contemporary or traditional. It's spring every day, no matter where you are.

TOM STRINGER **RALPH LAUREN PRUSSIAN BLUE VM122**
Take an accent color from the room and paint the interior of the lampshades. All you need is a foam brush, a quart of satin-finish latex, and 10 minutes. Then you have these white card stock shades with a little peek of color—like this beautiful, watercolory Easter egg shade of blue.

DD ALLEN **MODERN MASTERS VENETIAN BLUE ME 429**
Don't forget the floor—it's such an underutilized opportunity for color. In a downtown loft, we were going for a Moroccan feeling, with limed white walls and a Mediterranean blue floor for a wonderful cool, watery feeling. It's a metallic paint, so it really sparkles.

BIRCH COFFEY **BENJAMIN MOORE CARBON COPY 2117-10**
I stole this from a friend born in Baltimore, where at some point it became very fashionable to paint your baseboards black. Just the flat part, not the upper molding. Instantly you get this crisp graphic element, as if you've underlined the room.

WHITNEY STEWART **C2 CAFÉ LATTE 7314 AND CHAI 7293**
Make your own virtual moldings. Do circles within squares, or simple rectangles. I like this warm, pretty brown against a straw color. Get out an inch-wide brush and just start painting. If it's all perfectly taped out, it loses its charm.



THOMAS JAYNE
BENJAMIN MOORE SMASHING PINK 1303 AND BLUE BELLE 782

INSTANT ROOM NEW CLASSICS

Drawing on Europe's rich past, designer Lillian August introduces an elegant fabric line for Robert Allen that we'd love to live with. See how she creates a welcoming entry hall





HOW SHE'D DO IT

August designs an entrance with an heirloom feel, using fabrics from her New Classics collection and furniture from her line with Drexel Heritage. TEMORA (**1**) on the Fitzroy sofa. FRENCH MEADOW (**2**) "is an alternative to a damask or paisley," says August. It's also the ideal scale for her Dorset chair. CORFIELD (**3**) goes on the Cavendish ottoman. And KEMPSFORD (**4**) is reversible, so perfect for pillows. August's Acropolis Chandelier for Currey & Company is the final touch. To put your ideal room together, see our planners on pages 29 and 30.



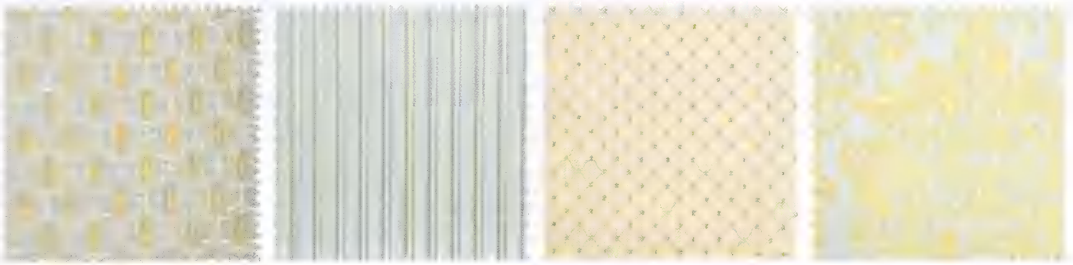
YOU DO THE MATCH "The flowers are charming because they're not realistic," August says of the romantic French Meadow (here in Fountain), a stylized floral Jacquard weave based on a 19th-century document. It's typical of her signature "archival chic" approach to design. We're all for decorating with imagination—and a dash of the past.
ROBERT ALLEN: 800-333-3777

Add one from this category



TEXTURE **1.** The fashion runway inspired August when she designed TEMORA in Mineral, an acrylic blend chenille. "It's a chance to live with something feminine, complete with a touch of glamour." From ROBERT ALLEN: 800-333-3777; www.robertallendesign.com. **2.** Two shades of blue in BONEY in Mineral give this cotton visual interest, while its weave is just loose enough to feel the individual stitch. From Lillian August: 203-613-1723; www.lillianaugust.com. **3.** MAAS CHENILLE in Aqua/Beige, a cotton and rayon chenille, is reversible, so easy to play with the positive and negative of the scroll-like pattern. From LILLIAN AUGUST.

Add two from this category



TIGHT PATTERNS **1.** CORFIELD in Surf, an ogee pattern (based on the elongated S-shaped ogee curve found in Gothic architecture), tends to give a formal, tailored look. From ROBERT ALLEN: 800-333-3777. **2.** Marvel at the luminescence in the smart silk stripe of SMALL BRIDGE in Pale Blue. From LILLIAN AUGUST: 203-613-1723. **3.** "Cotswold in Glow is lighthearted and works with everything," she says of the synthetic blend. From ROBERT ALLEN. **4.** "Some form of a damask is universally present in every culture, and I don't think it will ever die!" Count on KEMPSFORD in Surf, a rayon and cotton version of the classic pattern, to stay in style for a long time. From ROBERT ALLEN. >



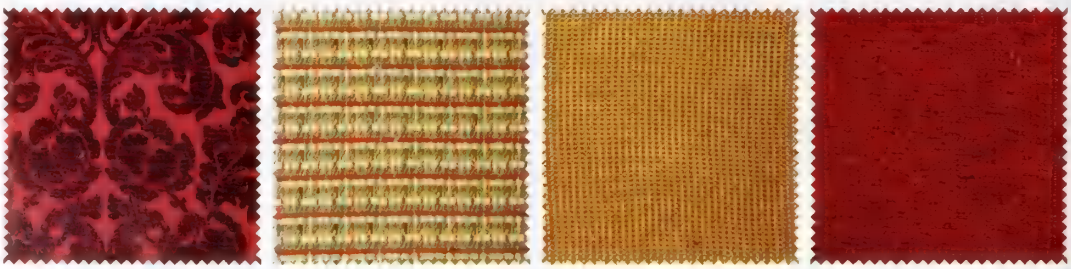
YOU DO THE MATCH The classic paisley Comberton, here in Crimson, makes a big statement with its large-scale, elaborate, even exotic pattern and its enticing, spicy tones. "Crimson is an energy color," says Lillian August. "People keep talking about it—it's one of the most popular colors in upholstery." What a way to start a conversation!
ROBERT ALLEN: 800-333-3777

Add one from this category



SILK GARDEN **1.** Amber tones in SULTAN SATIN in Rust, a sumptuous silk excellent for pillows, will warm up any interior. Plus, a new take on a trellis pattern—circles! From LILLIAN AUGUST: 203-613-1723. **2.** "I use embroidered touches as much as I can. I love the idea of hand stitching," August says. MOLIERE in Crimson is a deep red silk embellished with playful, sweet flowers. From ROBERT ALLEN: 800-333-3777. **3.** DIAMOND LEAF in Gold, a geometric, is actually made up of small embroidered leaves, so it looks at once graphic and organic. August's own fabrics are well-priced, too! From LILLIAN AUGUST.

Add two from this category



CHENILLE **1.** "It's important that a fabric look old, like it's antique." HIGH PARK in Crimson, a saturated red-on-red acrylic-and-polyester chenille, is durable with that old-world, lived-in quality that only some can get from inheriting furniture. From ROBERT ALLEN: 800-333-3777. **2.** Terrifically chic, the cotton chenille SUNSET in Multi caters to the fashion-forward. From LILLIAN AUGUST: 203-613-1723. **3.** PINPOINT CHENILLE in Orange, a cotton, drapes beautifully despite its upholstery weight. From LILLIAN AUGUST. **4.** Soft is the word with TEMORA in Crimson, an acrylic blend. Who'd guess such a touchable fabric with delicate gold glints was so durable? From ROBERT ALLEN. ■ *PRODUCED BY ORLI BEN-DOR*

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CMS

I WANT TO BUY A COCKTAIL SHAKER

CAROL PRISANT SHOWS US WHAT TO LOOK FOR



A LITTLE BACKSTORY Shaken, not stirred. And with good reason, too. Shaken cocktails aren't just fizzy and mildly dilute. They're festive. And those shakers, like 007, brim with black-tie glamour and retro-chic. Like James, too, they're sexy. All flashy gadgetry and solid function; all shapely and extra-smooth. All elegant symbols of The (very) Good Life. Here's to them.

I read about someone who wanted to "invest" in a vintage cocktail shaker. Are they actually good investments?

Not long ago, I met a woman who'd bought a curious shaker at a tag sale for $2. Shaped like a dirigible, it had a "nose" that, when unscrewed, revealed four spoons, a ladle, a funnel, a corkscrew, a strainer, four cups, and a decanter. What she'd found, incredibly, was a rare 1930s J.A. Henckels Zeppelin worth $6,000 or so today. Not a bad $2 investment.

When were they originally popular?

Prohibition, from 1920 to 1933, did absolute wonders for alcohol and its accoutrements, but the shaker's golden age was from 1930 to 1941. After that, World War II created a metal shortage, and they didn't fully reappear until the '50s, when every new house needed a rec room with a bar. Collectors love the early ones—especially if they're figural or sculptural.

Some shakers have spouts. Are there different types?

Those with spouts are descendants of coffee pots and oblique references to cocktails served at the hour for afternoon tea. There are two other common models, though: a two-piece shaker—the Boston—that has a large metal mixing tumbler and a smaller glass one; and a three-piece version, the Cobbler, that opens at the shoulder and the top where there's a strainer. Sometimes the cap is a jigger.

How do I keep mine shiny?

You'll find vintage metal shakers in sterling silver (if you're really lucky), silver plate, nickel over brass, aluminum, pewter, and chrome. Silver polish does the trick for the first two, and the others respond to good metal polishes. While some glass shakers (which typically have metal tops) have cut- or pressed-glass bottoms, others have been jollied up with transfer-printed pink elephants or polar bears. Hand-wash these, since decorations come off in the dishwasher, spoiling the fun. ●

KEEP AN EYE OUT FOR

- **MUSIC-BOX SHAKERS** that play "How Dry I Am" etc.!
- **THE PENGUIN WITH THE BEAK THAT LIFTS.** The silver Napier Penguin with gilt trim was more expensive when new, and will thus be correspondingly more expensive today.
- **ART DECO-STYLE CHROME-PLATED SHAKERS** with Bakelite trim (in good condition).
- **THE 1936 MANHATTAN SKYSCRAPER SHAKER** by industrial designer Norman Bel Geddes.
- **THE COMPLETE CHROME FERRIS WHEEL SET** (glasses, shaker and "wheel"), also by Bel Geddes.

STAY AWAY FROM

- **COPIES MADE BY CONTEMPORARY MANUFACTURERS.** Though these work just as well, collectors like vintage.
- **TOPS AND BOTTOMS THAT AREN'T ORIGINAL** to each piece. Check the fit—and reference books.
- **BATTERY-POWERED SHAKERS.** You know! like that cute one with the white-mustachioed bartender who rocks back and forth! (He has his fans, though.)



GOOD

From the '50s, a glass shaker by Dyball is encircled in glorious roosters. (Yes, that's for cock-tails.) Devilishly colorful, it has a gleaming chrome lid and sells for $145. If the paint was faded or scuffed, it would bring far less.



BETTER

A midcentury "barbell" in rich cobalt-blue glass is banded in platinum paint, and uniquely easy (and fun) to shake with one hand. Try this at home for $795.



BEST

This aristocratic Revere Empire shaker in chrome and Bakelite was designed in 1938 by William Archibald Welden. Its streamlined look is typical of '30s design. Its $2,750 price is typical of the current high-end cocktail shaker market.



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CRESTOR can get your bad cholesterol down. t can also get your good cholesterol up.

Factors like high blood pressure and diabetes can make it even more important to get your ad cholesterol low. But to get your cholesterol right, your doctor may also want to raise your ood cholesterol. And for some people diet and exercise alone may not be enough to do both.

A 10-mg dose of CRESTOR can:

▼ **lower bad cholesterol** (LDL) by up to **52%** (vs 7% with placebo)

▲ **raise good cholesterol** (HDL) by up to **14%** (vs 3% with placebo)

your results may vary

s CRESTOR right for you? That's a conversation you need to have with your doctor.

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CRESTOR® (rosuvastatin calcium) is prescribed along with diet for lowering high cholesterol nd has not been determined to prevent heart disease, heart attacks, or strokes. CRESTOR s not right for everyone, including women who are nursing, pregnant, or who may become regnant, or anyone with liver problems. Your doctor will do blood tests before and during reatment with CRESTOR to monitor your liver function. Unexplained muscle pain and veakness could be a sign of a rare but serious side effect and should be reported to your octor right away. The 40-mg dose of CRESTOR is only for patients who do not reach goal n 20 mg. Be sure to tell your doctor if you are taking any medications. Side effects occur nfrequently and include muscle aches, constipation, weakness, abdominal pain, and ausea. They are usually mild and tend to go away.

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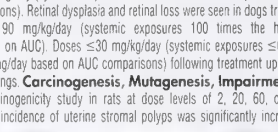
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BRIEF SUMMARY: For full Prescribing Information, see package insert. **INDICATIONS AND USAGE** CRESTOR is indicated: 1. as an adjunct to diet to reduce elevated total-C, LDL-C, ApoB, nonHDL-C, and TG levels and to increase HDL-C in patients with primary hypercholesterolemia (heterozygous familial and nonfamilial) and mixed dyslipidemia (Fredrickson Type IIa and IIb); 2. as an adjunct to diet for the treatment of patients with elevated serum TG levels (Fredrickson Type IV); 3. to reduce LDL-C, total-C, and ApoB in patients with homozygous familial hypercholesterolemia as an adjunct to other lipid-lowering treatments (e.g., LDL apheresis) or if such treatments are unavailable. **CONTRAINDICATIONS** CRESTOR is contraindicated in patients with a known hypersensitivity to any component of this product. Rosuvastatin is contraindicated in patients with active liver disease or with unexplained persistent elevations of serum transaminases (see WARNINGS, Liver Enzymes). **Pregnancy and Lactation** Atherosclerosis is a chronic process and discontinuation of lipid-lowering drugs during pregnancy should have little impact on the outcome of long-term therapy of primary hypercholesterolemia. Cholesterol and other products of cholesterol biosynthesis are essential components for fetal development (including synthesis of steroids and cell membranes). Since HMG-CoA reductase inhibitors decrease cholesterol synthesis and possibly the synthesis of other biologically active substances derived from cholesterol, they may cause fetal harm when administered to pregnant women. Therefore, HMG-CoA reductase inhibitors are contraindicated during pregnancy and in nursing mothers. ROSUVASTATIN SHOULD BE ADMINISTERED TO WOMEN OF CHILDBEARING AGE ONLY WHEN SUCH PATIENTS ARE HIGHLY UNLIKELY TO CONCEIVE AND HAVE BEEN INFORMED OF THE POTENTIAL HAZARDS. If the patient becomes pregnant while taking this drug, therapy should be discontinued immediately and the patient apprised of the potential hazard to the fetus. **WARNINGS Liver Enzymes** HMG-CoA reductase inhibitors, like some other lipid-lowering therapies, have been associated with biochemical abnormalities of liver function. The incidence of persistent elevations (>3 times the upper limit of normal [ULN] occurring on 2 or more consecutive occasions) in serum transaminases in fixed dose studies was 0.4, 0, 0, and 0.1% in patients who received rosuvastatin 5, 10, 20, and 40 mg, respectively. In most cases, the elevations were transient and resolved or improved on continued therapy or after a brief interruption in therapy. There were two cases of jaundice, for which a relationship to rosuvastatin therapy could not be determined, which resolved after discontinuation of therapy. There were no cases of liver failure or irreversible liver disease in these trials. **It is recommended that liver function tests be performed before and at 12 weeks following both the initiation of therapy and any elevation of dose, and periodically (e.g., semiannually) thereafter.** Liver enzyme changes generally occur in the first 3 months of treatment with rosuvastatin. Patients who develop increased transaminase levels should be monitored until the abnormalities have resolved. Should an increase in ALT or AST of >3 times ULN persist, reduction of dose or withdrawal of rosuvastatin is recommended. Rosuvastatin should be used with caution in patients who consume substantial quantities of alcohol and/or have a history of liver disease (see CLINICAL PHARMACOLOGY, Special Populations, Hepatic Insufficiency). Active liver disease or unexplained persistent transaminase elevations are contraindications to the use of rosuvastatin (see CONTRAINDICATIONS). **Myopathy/Rhabdomyolysis Rare cases of rhabdomyolysis with acute renal failure secondary to myoglobinuria have been reported with rosuvastatin and with other drugs in this class.** Uncomplicated myalgia has been reported in rosuvastatin-treated patients (see ADVERSE REACTIONS). Creatine kinase (CK) elevations (>10 times upper limit of normal) occurred in 0.2% to 0.4% of patients taking rosuvastatin at doses up to 40 mg in clinical studies. Treatment-related myopathy, defined as muscle aches or muscle weakness in conjunction with increases in CK values >10 times upper limit of normal, was reported in up to 0.1% of patients taking rosuvastatin doses of up to 40 mg in clinical studies. In clinical trials, the incidence of myopathy and rhabdomyolysis increased at doses of rosuvastatin above the recommended dosage range (5 to 40 mg). In postmarketing experience, effects on skeletal muscle, e.g. uncomplicated myalgia, myopathy and, rarely, rhabdomyolysis have been reported in patients treated with HMG-CoA reductase inhibitors including rosuvastatin. As with other HMG-CoA reductase inhibitors, reports of rhabdomyolysis with rosuvastatin are rare, but higher at the highest marketed dose (40 mg). Factors that may predispose patients to myopathy with HMG-CoA reductase inhibitors include advanced age (≥65 years), hypothyroidism, and renal insufficiency. Consequently: 1. Rosuvastatin should be prescribed with caution in patients with predisposing factors for myopathy, such as, renal impairment (see DOSAGE AND ADMINISTRATION), advanced age, and inadequately treated hypothyroidism. 2. Patients should be advised to promptly report unexplained muscle pain, tenderness, or weakness, particularly if accompanied by malaise or fever. Rosuvastatin therapy should be discontinued if markedly elevated CK levels occur or myopathy is diagnosed or suspected. 3. The 40 mg dose of rosuvastatin is reserved only for those patients who have not achieved their LDL-C goal utilizing the 20 mg dose of rosuvastatin once daily (see DOSAGE AND ADMINISTRATION). 4. The risk of myopathy during treatment with rosuvastatin may be increased with concurrent administration of other lipid-lowering therapies or cyclosporine, (see CLINICAL PHARMACOLOGY, Drug Interactions, PRECAUTIONS, Drug Interactions, and DOSAGE AND ADMINISTRATION). **The benefit of further alterations in lipid levels by the combined use of rosuvastatin with fibrates or niacin should be carefully weighed against the potential risks of this combination. Combination therapy with rosuvastatin and gemfibrozil should generally be avoided. (See DOSAGE AND ADMINISTRATION and PRECAUTIONS, Drug Interactions).** 5. **The risk of myopathy during treatment with rosuvastatin may be increased in circumstances which increase rosuvastatin drug levels (see CLINICAL PHARMACOLOGY, Special Populations, Race and Renal Insufficiency, and PRECAUTIONS, General).** 6. **Rosuvastatin therapy should also be temporarily withheld in any patient with an acute, serious condition suggestive of myopathy or predisposing to the development of renal failure secondary to rhabdomyolysis (e.g., sepsis, hypotension, dehydration, major surgery, trauma, severe metabolic, endocrine, and electrolyte disorders, or uncontrolled seizures). PRECAUTIONS General** Before instituting therapy with rosuvastatin, an attempt should be made to control hypercholesterolemia with appropriate diet and exercise, weight reduction in obese patients, and treatment of underlying medical problems (see INDICATIONS AND USAGE) Administration of rosuvastatin 20 mg to patients with severe renal impairment (CL_{cr} <30 mL/min/1.73 m^2) resulted in a 3-fold increase in plasma concentrations of rosuvastatin compared with healthy volunteers (see WARNINGS, Myopathy/Rhabdomyolysis and DOSAGE AND ADMINISTRATION). The result of a large pharmacokinetic study conducted in the US demonstrated an approximate 2-fold elevation in median exposure in Asian subjects (having either Filipino, Chinese, Japanese, Korean, Vietnamese or Asian-Indian origin) compared with a Caucasian control group. This increase should be considered when making rosuvastatin dosing decisions for Asian patients. (See WARNINGS, Myopathy/Rhabdomyolysis; CLINICAL PHARMACOLOGY, Special Populations, Race, and DOSAGE AND ADMINISTRATION.) **Information for Patients** Patients should be advised to report promptly unexplained muscle pain, tenderness, or weakness, particularly if accompanied by malaise or fever. When taking rosuvastatin with an aluminum and magnesium hydroxide combination antacid, the antacid should be taken at least 2 hours after rosuvastatin administration (see CLINICAL PHARMACOLOGY, Drug Interactions). **Laboratory Tests** In the rosuvastatin clinical trial program, dipstick-positive proteinuria and microscopic hematuria were observed among rosuvastatin-treated patients, predominantly in patients dosed above the recommended dose range (i.e., 80 mg). However, this finding was more frequent in patients taking rosuvastatin 40 mg, when compared to lower doses of rosuvastatin or comparator statins, though it was generally transient and was not associated with worsening renal function. Although the clinical significance of this finding is unknown, dose reduction should be considered for patients on rosuvastatin 40 mg therapy with unexplained persistent proteinuria during routine urinalysis testing. **Drug Interactions Cyclosporine:** When rosuvastatin 10 mg was coadministered with cyclosporine in cardiac transplant patients, rosuvastatin mean C_{max} and mean AUC were increased 11-fold and 7-fold, respectively, compared with healthy volunteers. These increases are considered to be clinically significant and require special consideration in the dosing of rosuvastatin to patients taking concomitant cyclosporine (see WARNINGS, Myopathy/Rhabdomyolysis, and DOSAGE AND ADMINISTRATION). **Warfarin:** Coadministration of rosuvastatin to patients on stable warfarin therapy resulted in clinically significant rises in INR (>4, baseline 2-3). In patients taking coumarin anticoagulants and rosuvastatin concomitantly, INR should be determined before starting rosuvastatin and frequently enough during early therapy to ensure that no significant alteration of INR occurs. Once a stable INR time has been documented, INR can be monitored at the intervals usually recommended for patients on coumarin anticoagulants. If the dose of rosuvastatin is changed, the same procedure should be repeated. Rosuvastatin therapy has not been associated with bleeding or with changes in INR in patients not taking anticoagulants. **Gemfibrozil:** Coadministration of a single rosuvastatin dose to healthy volunteers on gemfibrozil (600 mg twice daily) resulted in a 2.2- and 1.9-fold, respectively, increase in mean C_{max} and mean AUC of rosuvastatin (see DOSAGE AND ADMINISTRATION). **Endocrine Function** Although clinical studies have shown that rosuvastatin alone does not reduce basal plasma cortisol concentration or impair adrenal reserve, caution should be exercised if any HMG-CoA reductase inhibitor or other agent used to lower cholesterol levels is administered concomitantly with drugs that may decrease the levels or activity of endogenous steroid hormones such as ketoconazole, spironolactone, and cimetidine. **CNS Toxicity** CNS vascular lesions, characterized by perivascular hemorrhages, edema, and mononuclear cell infiltration of perivascular spaces, have been observed in dogs treated with several other members of this drug class. A chemically similar drug in this class produced dose-dependent optic nerve degeneration (Wallerian degeneration of retinogeniculate fibers) in dogs, at a dose that produced plasma drug levels about 30 times higher than the mean drug level in humans taking the highest recommended dose. Edema, hemorrhage, and partial necrosis in the interstitium of the choroid plexus was observed in a female dog sacrificed moribund at day 24 at 90 mg/kg/day by oral gavage (systemic exposures 100 times the human exposure at 40 mg/day based on AUC comparisons). Corneal opacity was seen in dogs treated for 52 weeks at 6 mg/kg/day by oral gavage (systemic exposures 20 times the human exposure at 40 mg/day based on AUC comparisons). Cataracts were seen in dogs treated for 12 weeks by oral gavage at 30 mg/kg/day (systemic exposures 60 times the human exposure at 40 mg/day based on AUC comparisons). Retinal dysplasia and retinal loss were seen in dogs treated for 4 weeks by oral gavage at 90 mg/kg/day (systemic exposures 100 times the human exposure at 40 mg/day based on AUC). Doses ≤30 mg/kg/day (systemic exposures ≤60 times the human exposure at 40 mg/day based on AUC comparisons) following treatment up to one year, did not reveal retinal findings. **Carcinogenesis, Mutagenesis, Impairment of Fertility** In a 104-week carcinogenicity study in rats at dose levels of 2, 20, 60, or 80 mg/kg/day by oral gavage, the incidence of uterine stromal polyps was significantly increased in females at



80 mg/kg/day at systemic exposure 20 times the human exposure at 40 mg/day based on AUC. Increased incidence of polyps was not seen at lower doses. In a 107-week carcinogenicity study in mice given 10, 60, 200 mg/kg/day by oral gavage, an increased incidence of hepatocellular adenoma/carcinoma was observed at 200 mg/kg/day at systemic exposures 20 times human exposure at 40 mg/day based on AUC. An increased incidence of hepatocellular tumors was not seen at lower doses. Rosuvastatin was not mutagenic or clastogenic with or without metabolic activation in the Ames test with *Salmonella typhimurium* and *Escherichia coli*, the mouse lymphoma assay, and the chromosomal aberration assay in Chinese hamster lung cells. Rosuvastatin was negative in the *in vivo* mouse micronucleus test. In rat fertility studies with oral gavage doses of 5, 15, 50 mg/kg/day, males were treated for 9 weeks prior to and throughout mating and females were treated 2 weeks prior to mating and throughout mating until gestation day 7. No adverse effect on fertility was observed at 50 mg/kg/day (systemic exposures up to 10 times human exposure at 40 mg/day based on AUC comparisons). In testicles of dogs treated with rosuvastatin at 30 mg/kg/day for one month, spermatidic giant cells were seen. Spermatidic giant cells were observed in monkeys after 6-month treatment at 30 mg/kg/day in addition to vacuolation of seminiferous tubular epithelium. Exposures in the dog were 20 times and in the monkey 10 times human exposure at 40 mg/day based on body surface area comparisons. Similar findings have been seen with other drugs in this class. **Pregnancy** ***Pregnancy Category X*** See CONTRAINDICATIONS. Rosuvastatin may cause fetal harm when administered to a pregnant woman. Rosuvastatin is contraindicated in women who are or may become pregnant. Safety in pregnant women has not been established. There are no adequate and well-controlled studies of rosuvastatin in pregnant women. Rosuvastatin crosses the placenta and is found in fetal tissue and amniotic fluid at 3% and 20%, respectively, of the maternal plasma concentration following a single 25 mg/kg oral gavage dose on gestation day 16 in rats. A higher fetal tissue distribution (25% maternal plasma concentration) was observed in rabbits after a single oral gavage dose of 1 mg/kg on gestation day 18. If this drug is administered to a woman with reproductive potential, the patient should be apprised of the potential hazard to a fetus. In female rats given oral gavage doses of 5, 15, 50 mg/kg/day rosuvastatin before mating and continuing through day 7 postcoitus results in decreased fetal body weight (female pups) and delayed ossification at the high dose (systemic exposures 10 times human exposure at 40 mg/day based on AUC comparisons). In pregnant rats given oral gavage doses of 2, 20, 50 mg/kg/day from gestation day 7 through lactation day 21 (weaning), decreased pup survival occurred in groups given 50 mg/kg/day, systemic exposures ≥12 times human exposure at 40 mg/day based on body surface area comparisons. In pregnant rabbits given oral gavage doses of 0.3, 1, 3 mg/kg/day from gestation day 6 to lactation day 18 (weaning), exposures equivalent to human exposure at 40 mg/day based on body surface area comparisons, decreased fetal viability and maternal mortality was observed. Rosuvastatin was not teratogenic in rats at ≤25 mg/kg/day or in rabbits ≤3 mg/kg/day (systemic exposures equivalent to human exposure at 40 mg/day based on AUC or body surface comparison, respectively). **Nursing Mothers** It is not known whether rosuvastatin is excreted in human milk. Studies in lactating rats have demonstrated that rosuvastatin is secreted into breast milk at levels 3 times higher than that obtained in the plasma following oral gavage dosing. Because many drugs are excreted in human milk and because of the potential for serious adverse reactions in nursing infants from rosuvastatin, a decision should be made whether to discontinue nursing or administration of rosuvastatin taking into account the importance of the drug to the lactating woman. **Pediatric Use** The safety and effectiveness in pediatric patients have not been established. Treatment experience with rosuvastatin in a pediatric population is limited to 8 patients with homozygous FH. None of these patients was below 8 years of age. **Geriatric Use** Of the 10,275 patients in clinical studies with rosuvastatin, 3,159 (31%) were 65 years and older, and 698 (6.8%) were 75 years and older. The overall frequency of adverse events and types of adverse events were similar in patients above and below 65 years of age. (See WARNINGS, Myopathy/Rhabdomyolysis.) The efficacy of rosuvastatin in the geriatric population (≥65 years of age) was comparable to the efficacy observed in the non-elderly. **ADVERSE REACTIONS** Rosuvastatin is generally well tolerated. Adverse reactions have usually been mild and transient. In clinical studies of 10,275 patients, 3.7% were discontinued due to adverse experiences attributable to rosuvastatin. The most frequent adverse events thought to be related to rosuvastatin were myalgia, constipation, asthenia, abdominal pain, and nausea. **Clinical Adverse Experiences** Adverse experiences, regardless of causality assessment, reported in ≥2% of patients in placebo-controlled clinical studies of rosuvastatin are shown in Table 1; discontinuations due to adverse events in these studies of up to 12 weeks duration occurred in 3% of patients on rosuvastatin and 5% on placebo.

Table 1. Adverse Events in Placebo-Controlled Studies

Adverse event	Rosuvastatin N=744	Placebo N=382
Pharyngitis	9.0	7.6
Headache	5.5	5.0
Diarrhea	3.4	2.9
Dyspepsia	3.4	3.1
Nausea	3.4	3.1
Myalgia	2.8	1.3
Asthenia	2.7	2.6
Back pain	2.6	2.4
Flu syndrome	2.3	1.8
Urinary tract infection	2.3	1.6
Rhinitis	2.2	2.1
Sinusitis	2.0	1.8

In addition, the following adverse events were reported, regardless of causality assessment, ≥1% of 10,275 patients treated with rosuvastatin in clinical studies. The events in *italics* occ in ≥2% of these patients. **Body as a Whole:** *Abdominal pain, accidental injury, chest pain, tion, pain,* pelvic pain, and neck pain. **Cardiovascular System:** *Hypertension,* angina pa vasodilatation, and palpitation. **Digestive System:** *Constipation, gastroenteritis,* vomiting, lence, periodontal abscess, and gastritis. **Endocrine:** Diabetes mellitus. **Hemic and Lym System:** Anemia and ecchymosis. **Metabolic and Nutritional Disorders:** *Peripheral e* **Musculoskeletal System:** *Arthritis, arthralgia,* and pathological fracture. **Nervous Sy** *Dizziness, insomnia, hypertonia, paresthesia, depression,* anxiety, vertigo, and neu **Respiratory System:** *Bronchitis, cough increased,* dyspnea, pneumonia, and asthma. **Ski Appendages:** *Rash* and pruritus. **Laboratory Abnormalities:** In the rosuvastatin clinic program, dipstick-positive proteinuria and microscopic hematuria were observed among ri statin-treated patients, predominantly in patients dosed above the recommended dose rang 80 mg). However, this finding was more frequent in patients taking rosuvastatin 40 mg compared to lower doses of rosuvastatin or comparator statins, though it was generally tra and was not associated with worsening renal function. (See PRECAUTIONS, Laboratory Other abnormal laboratory values reported were elevated creatinine phosphokinase, tra nases, hyperglycemia, glutamyl transpeptidase, alkaline phosphatase, bilirubin, and f function abnormalities. Other adverse events reported less frequently than 1% in the rosuv clinical study program, regardless of causality assessment, included arrhythmia, hepatitis, sensitivity reactions (i.e., face edema, thrombocytopenia, leukopenia, vesiculobullous urticaria, and angioedema), kidney failure, syncope, myasthenia, myositis, pancreatitis, pho sitivity reaction, myopathy, and rhabdomyolysis. **Postmarketing Experience** In a to the events reported above, as with other drugs in this class, the following event ha reported during post-marketing experience with CRESTOR, regardless of causality assess very rare cases of jaundice. **OVERDOSAGE** There is no specific treatment in the ev overdose. In the event of overdose, the patient should be treated symptomatically and supp measures instituted as required. Hemodialysis does not significantly enhance clearance of r statin. **DOSAGE AND ADMINISTRATION** The patient should be placed on a st cholesterol-lowering diet before receiving CRESTOR and should continue on this diet during ment. CRESTOR can be administered as a single dose at any time of day, with or without **Hypercholesterolemia (Heterozygous Familial and Nonfamilial) Mixed Dyslipidemia (Fredrickson Type IIa and IIb)** The dose range for CR is 5 to 40 mg once daily. Therapy with CRESTOR should be individualized according to therapy and response. The usual recommended starting dose of CRESTOR is 10 mg onc However, initiation of therapy with 5 mg once daily should be considered for patients requiri aggressive LDL-C reductions, who have predisposing factors for myopathy, and as noted be special populations such as patients taking cyclosporine, Asian patients, and patients with renal insufficiency (see CLINICAL PHARMACOLOGY, Race, and Renal Insufficiency, and Interactions. For patients with marked hypercholesterolemia (LDL-C >190 mg/dL) and aggr lipid targets, a 20-mg starting dose may be considered. After initiation and/or upon titra CRESTOR, lipid levels should be analyzed within 2 to 4 weeks and dosage adjusted accor **The 40-mg dose of CRESTOR is reserved only for those patients who have not achieve LDL-C goal utilizing the 20 mg dose of CRESTOR once daily (see WARNINGS, Myo Rhabdomyolysis). When initiating statin therapy or switching from another statin thera appropriate CRESTOR starting dose should first be utilized, and only then titrated accor the patient's individualized goal of therapy. Homozygous Familial Hype lesterolemia** The recommended starting dose of CRESTOR is 20 mg once daily in p with homozygous FH. The maximum recommended daily dose is 40 mg. CRESTOR should b in these patients as an adjunct to other lipid-lowering treatments (e.g., LDL apheresis) or treatments are unavailable. Response to therapy should be estimated from pre-apheresis levels. **Dosage in Asian Patients** Initiation of CRESTOR therapy with 5 mg once should be considered for Asian patients. The potential for increased systemic exposures rel Caucasians is relevant when considering escalation of dose in cases where hypercholester is not adequately controlled at doses of 5, 10, or 20 mg once daily. (See WARN Myopathy/Rhabdomyolysis, CLINICAL PHARMACOLOGY, Special Populations, Race, PRECAUTIONS, General). **Dosage in Patients Taking Cyclosporine** In patients cyclosporine, therapy should be limited to CRESTOR 5 mg once daily (see WARN Myopathy/Rhabdomyolysis, and PRECAUTIONS, Drug Interactions). **Concomitant L Lowering Therapy** The effect of CRESTOR on LDL-C and total-C may be enhance used in combination with a bile acid binding resin. CRESTOR is used in combinatio gemfibrozil, the dose of CRESTOR should be limited to 10 mg once daily (see WARN Myopathy/Rhabdomyolysis, and PRECAUTIONS, Drug Interactions). **Dosage in Pa With Renal Insufficiency** No modification of dosage is necessary for patients with moderate renal insufficiency. For patients with severe renal impairment (CL_{cr} <30 m 1.73 m^2) not on hemodialysis, dosing of CRESTOR should be started at 5 mg once daily and exceed 10 mg once daily (see PRECAUTIONS, General, and CLINICAL PHARMACOLOGY, Populations, Renal Insufficiency).

NOTE: This summary provides important information about CRESTOR. For more inform please ask your doctor or health care professional about the full Prescribing Informati discuss it with them.

Rx only

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AstraZeneca

WEEKEND SHOPPER/SCONCES

what we wanted: a wall sconce, just like the ones we see in home design shops
what we did: made one with a vintage tray ($38), a candelabra ($18), and a plate hanger ($3)
how long it took: from shopping to hanging—two hours



SIMPLY ELEGANT After pricing wall sconces for her apartment, *House Beautiful*'s Anne Collins had an I-can-make-that moment: A sconce is nothing more than a plate, a candleholder, a wall hanger, and some hardware. How hard could it be? And if she made it herself, she could create the look that was right for her living room. The project was so easy, the sconce is now a pair....>

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ANNE'S SHOPPING LIST

PARTS CANDELABRA, TRAY, PLATE HANGER, TAPER CANDLE

HARDWARE NO. 6-32 x ¾" ROUND HEAD MACHINE SCREW, METAL WASHER, FLAT RUBBER WASHER, CAP NUT

TOOLS HACKSAW, C CLAMP, DRILL, SCREWDRIVER

HOW TO MAKE A SCONCE

1. Pick a tray in the metal family. Anne found hers at Replacements (www.replacements.com); and an inexpensive candelabra that you don't mind chopping up (try Jamali Garden Supply; www.jamaligarden.com). **2.** Unscrew the candelabra from the stem of the candle holder (most are attached this way). **3.** Secure the candle arm to a workbench with C clamp or a vise. **4.** Cut the arm with a hacksaw at the point where the candle armature meets the crossbar. This will create a flat surface to drill through. If the cut is jagged, smooth it with a file or hacksaw. **5.** Clamp your new sconce arm to a surface. Drill a hole into the spot where you made your hacksaw cut. **6.** Drill a hole into the tray in the spot where you want your arm to connect. **7.** Stack a metal washer, then a flat rubber washer on a round head machine screw (No. 6-32 x ¾ inches). Thread it through the tray so that the tip comes through the front. Spin the nut cap on the tip of a screw, then flip tray and tighten with screwdriver. **8.** Attach plate hanger—and hang your sconce!

START WITH A PRETTY METAL TRAY Anne found great ones at Michael Aram (WWW.MICHAELARAM.COM); Source Perrier (WWW.SOURCEPERRIER.COM); and Match (WWW.MATCH1995.COM). She won the vintage metal toleware tray (ABOVE) on eBay (WWW.EBAY.COM) for $6.49. A 15-inch diameter is best. Remember, the bowl of the tray has to be large enough to frame the taper. ■


If you know what you want, we can help you find it.
If you don't, we can help you find that too.
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TECHNOPHOBIA VACUUM CLEANERS

Because a good deep cleaning is the first step to redoing a room, Sallie Brady tests the suction on the latest arsenal of dirt-devouring machines



ultimate horsepower DYSON ROOT 6

WHAT'S NEW Dyson's first handheld is pure alpha-male. A swift taskmaster, it's powered by the same lithium ion battery that's in your laptop or cell phone, which helps create constant suction. A brush attachment makes for efficient dusting.

HOW IT WORKED Instant, furious, short-lived suction makes this designed more for fast tasks—think spilled potting soil, beach sand. That's why Dyson says the uber-suction will last just six minutes (ours went 11). Then it's time for a three-hour recharge.

WHERE TO GET IT $149; WWW.DYSON.COM: 866-693-9766.



noise control MIELE S5

WHAT'S NEW Miele keeps the peace with its new S5 canister vacuum, which features a soundproof motor, insulation to quash vibrations, and a "silence" setting. Long known for customized attachments, Miele introduces a horsehair Parquet Floor Tool with the S5 that tackles recessed areas, and a wand with one-touch suction settings.

HOW IT WORKED She purred like a kitten, and with all the tools neatly packed under the canister's hood, switching from floors to upholstery was a breeze.

WHERE TO GET IT FROM $499; WWW.MIELE.COM: 800-579-4583.



design statement DIRT DEVIL KONE

WHAT'S NEW A cordless handheld that seems to be channeling a Seventies lava lamp, this one is the brainchild of hip industrial designer Karim Rashid. Decide between light pink, blue steel, plum, charcoal, or champagne. The thinking: Because it looks so sleek, you'll keep it handy on the counter, charged and ready for action.

HOW IT WORKED The ergonomics of this two-pounder felt smooth and wonderful in the palm, and the suction was merciless with the dust on our baseboards.

WHERE TO GET IT $40; WWW.DIRTDEVIL.COM: 800-321-1134.



for the germophobe BISSELL HEALTHY HOME VACUUM

WHAT'S NEW While many top vacuums have HEPA filters—those air purifiers found on airliners—Bissell offers an airtight system that keeps dirt, pet dander, ragweed, and mold spores in a sealed pathway (other vacuums might emit them as exhaust). Anti-dust-mite powder and spray is optional.

HOW IT WORKED With seven floor settings, a wonderfully maneuverable 12-foot long-reach hose, and a 35-foot cord that let us go the distance—not an allergen remained.

WHERE TO GET IT $300; WWW.BISSELL.COM: 800-237-7691.



small space solution ELECTROLUX INTENSITY

WHAT'S NEW Liberating valuable closet real estate, this upright with a folding handle collapses into a compact 12-x-14-x-17-inch unit. It also features intense suction, thanks to the shortest air path of any vacuum—three inches from carpet to dust bag. In other uprights dirt travels about three feet, which diminishes suction.

HOW IT WORKED At only 16 pounds it was easy to tote up and down the stairs, Hoovering up every dog hair and leftover Christmas tree needle in its path.

WHERE TO GET IT $300; WWW.ELECTROLUXUSA.COM: 800-896-9756.


Sublime

ASK THE DOG SHRINK/KATHY SANTO

Relax. She'll learn how to cope with the contractors... A winning breed for families

Q I'm having my kitchen redone and my Labrador can't handle the chaos. She whines if she can't be near me, barks hysterically, and take off if the builder leaves the door open. Please help!

A ANYONE WHO'S GONE THROUGH A home construction project knows that inconvenience and chaos are part of the deal. Unfortunately, our dogs don't. All they understand is that one day strange men appear in their territory and begin making tremendous amounts of scary noises. If your dog has had little socialization with other people, or is emotionally sensitive, this scenario is particularly difficult.



My first suggestion is to try and change your dog's feeling about the new people in her life. Keep her on a leash, and when the contractors arrive, give them a few small pieces of her favorite treat. Without making eye contact, have them drop the food near her and walk away. Eventually, your dog will overcome her stress, eat the food, and begin looking at those builders as friendly human vending machines!

Depending on the emotional makeup of your dog, things could improve quickly or very slowly. If you push her too far, or too fast, you'll reinforce—and possibly escalate—her fear. Time, patience, and enticing rewards are the only proven way to cure or reduce a dog's anxiety.

In addition, be sure to give her some sort of sustained food reward, such as a frozen Kong toy filled with peanut butter, so that she has something to do independent of you. This is particularly important for dogs who tend to cling to their owners when they're frightened, which can be a prelude to full-blown separation anxiety.

As for open doors, consider posting large CLOSE DOOR—LOOSE DOG signs on both sides of your doors. While you're home, keep your dog with you at all times. When you're out, keep her securely crated or confined. No one is going to be as vigilant as you about keeping doors closed, and this solution will be understood by all the builders working on your kitchen. Hopefully, by the end of the job you, your contractor, and your dog will have a great relationship. ●

Trainer and behaviorist Kathy Santo is the author of *Kathy Santo's Dog Sense* (KNOPF). Send questions to KATHYFORHB@HEARST.COM or visit her Web site (WWW.KATHYSANTO.COM).

BEST IN SHOW? At the Westminster Kennel Club Dog Show this month (February 12 to 13), I'll be betting on the **Dandie Dinmont Terrier**. Bred in Britain to hunt vermin all day *and* be a loyal, loving family member, the Dandie isn't high-strung, a shedder, or a barker. Needing moderate exercise and lots of love, he'd make a wonderful family pet for a house or apartment.

I'm also hearing that a certain English springer spaniel, a boxer, and an Old English sheepdog will be making a big play for the title. May the best dog win!




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PORTANT SAFETY INFORMATION: LUNESTA works quickly, and should be taken right before bed. Be sure you have at least t hours to devote to sleep before becoming active. Until you know how you'll react to prescription LUNESTA, you should not drive perate machinery. Do not use alcohol while taking LUNESTA. Most sleep medicines carry some risk of dependency. Side effects may ude unpleasant taste, headache, drowsiness and dizziness. See important patient information on the next page.
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Lunesta™
(eszopiclone)©
1, ▯ AND 3 MG TABLETS

Please read this summary of information about LUNESTA before you talk to your doctor or start using LUNESTA. It is not meant to take the place of your doctor's instructions. If you have any questions about LUNESTA tablets, be sure to ask your doctor or pharmacist.

LUNESTA is used to treat different types of sleep problems, such as difficulty in falling asleep, difficulty in maintaining sleep during the night, and waking up too early in the morning. Most people with insomnia have more than one of these problems. You should take LUNESTA immediately before going to bed because of the risk of falling.

LUNESTA belongs to a group of medicines known as "hypnotics" or, simply, sleep medicines. There are many different sleep medicines available to help people sleep better. Insomnia is often transient and intermittent. It usually requires treatment for only a short time, usually 7 to 10 days up to 2 weeks. If your insomnia does not improve after 7 to 10 days of treatment, see your doctor, because it may be ▯ sign of an underlying condition. Some people have chronic sleep problems that may require more prolonged use of sleep medicine. However, you should not use these medicines for long periods without talking with your doctor about the risks and benefits of prolonged use.

Side Effects

All medicines have side effects. The most common side effects of sleep medicines are:

- Drowsiness
- Dizziness
- Lightheadedness
- Difficulty with coordination

Sleep medicines can make you sleepy during the day. How drowsy you feel depends upon how your body reacts to the medicine, which sleep medicine you are taking, and how large a dose your doctor has prescribed. Daytime drowsiness is best avoided by taking the lowest dose possible that will still help you sleep at night. Your doctor will work with you to find the dose of LUNESTA that is best for you. Some people taking LUNESTA have reported next-day sleepiness.

To manage these side effects while you are taking this medicine:

- When you first start taking LUNESTA or any other sleep medicine, until you know whether the medicine will still have some effect on you the next day, use extreme care while doing anything that requires complete alertness, such as driving a car, operating machinery, or piloting an aircraft.
- Do not drink alcohol when you are taking LUNESTA or any sleep medicine. Alcohol can increase the side effects of LUNESTA or any other sleep medicine.
- Do not take any other medicines without asking your doctor first. This includes medicines you can buy without a prescription. Some medicines can cause drowsiness and are best avoided while taking LUNESTA.
- Always take the exact dose of LUNESTA prescribed by your doctor. Never change your dose without talking to your doctor first.

Special Concerns

There are some special problems that may occur while taking sleep medicines.

Memory Problems

Sleep medicines may cause a special type of memory loss or "amnesia." When this occurs, ▯ person may not remember what has happened for several hours after taking the medicine. This is usually not a problem since most people fall asleep after taking the medicine. Memory loss can be a problem, however, when sleep medicines are taken while traveling, such as during an airplane flight and the person wakes up before the effect of the medicine is gone. This has been called "traveler's amnesia." Memory problems have been reported rarely by patients taking LUNESTA in clinical studies. In most cases, memory problems can be avoided if you take LUNESTA only when you are able to get a full night of sleep before you need to be active again. Be sure to talk to your doctor if you think you are having memory problems.

Tolerance

When sleep medicines are used every night for more than ▯ few weeks, they may lose their effectiveness in helping you sleep. This is known as "tolerance." Development of tolerance to LUNESTA was not observed in a clinical study of 6 months' duration. Insomnia is often transient and intermittent, and prolonged use of sleep medicines is generally not necessary. Some people, though, have chronic sleep problems that may require more prolonged use of sleep medicine. If your sleep problems continue, consult your doctor, who will determine whether other measures are needed to overcome your sleep problems.

Dependence

Sleep medicines can cause dependence in some people, especially when these medicines are used regularly for longer than a few weeks or at high doses. Dependence is the need to continue taking ▯ medicine because stopping it is unpleasant.

When people develop dependence, stopping the medicine suddenly may cause unpleasant symptoms (see *Withdrawal* below). They may find they have to keep taking the medicine either at the prescribed dose or at increasing doses just to avoid withdrawal symptoms.

All people taking sleep medicines have some risk of becoming dependent on the medicine. However, people who have been dependent on alcohol or other drugs in the past may have ▯ higher chance of becoming addicted to sleep medicines. This possibility must be considered before using these medicines for more than a few weeks. If you have been addicted to alcohol or drugs in the past, it is important to tell your doctor before starting LUNESTA or any sleep medicine.

Withdrawal

Withdrawal symptoms may occur when sleep medicines are stopped suddenly after being used daily for a long time. In some cases, these symptoms can occur even if the medicine has been used for only ▯ week or two. In mild cases, withdrawal symptoms may include unpleasant feelings. In more severe cases, abdominal and muscle cramps, vomiting, sweating, shakiness, and, rarely, seizures may occur. These more severe withdrawal symptoms are very uncommon. Although withdrawal symptoms have not been observed in the relatively limited controlled trials experience with LUNESTA, there is, nevertheless, the risk of such events in association with the use of any sleep medicine.

Another problem that may occur when sleep medicines are stopped is known as "rebound insomnia." This means that a person may have more trouble sleeping the first few nights after the medicine is stopped than before starting the medicine. If you should experience rebound insomnia, do not get discouraged. This problem usually goes away on its own after 1 or 2 nights.

If you have been taking LUNESTA or any other sleep medicine for more than 1 or 2 weeks, do not stop taking it on your own. Always follow your doctor's directions.

Changes In Behavior And Thinking

Some people using sleep medicines have experienced unusual changes in their thinking and/or behavior. These effects are not common. However, they have included:

- More outgoing or aggressive behavior than normal
- Confusion
- Strange behavior
- Agitation
- Hallucinations
- Worsening of depression
- Suicidal thoughts

How often these effects occur depends on several factors, such as a person's general health, the use of other medicines, and which sleep medicine is being used. Clinical experience with LUNESTA suggests that it is rarely associated with these behavior changes.

It is also important to realize it is rarely clear whether these behavior changes are caused by the medicine, are caused by an illness, or have occurred on their own. In fact, sleep problems that do not improve may be due to illnesses that were present before the medicine was used. If you or your family notice any changes in your behavior, or if you have any unusual disturbing thoughts, call your doctor immediately.

Pregnancy And Breastfeeding

Sleep medicines may cause sedation or other potent effects in the unborn baby when used during the last wee of pregnancy. Be sure to teli your doctor if you are pregna if you are planning to become pregnant, or if you becor pregnant while taking LUNESTA.

In addition, a very small amount of LUNESTA may be prese in breast milk after use of the medication. The effects of ve small amounts of LUNESTA on an infant are not know therefore, as with all other prescription sleep medicines, it recommended that you not take LUNESTA if you are brea feeding a baby.

Safe Use Of Sleep Medicines

To ensure the safe and effective use of LUNESTA or any oth sleep medicine, you should observe the following cautior

1. LUNESTA is a prescription medicine and should used ONLY as directed by your doctor. Follow yc doctor's instructions about how to take, when to tal and how long to take LUNESTA.
2. Never use LUNESTA or any other sleep medicine longer than directed by your doctor.
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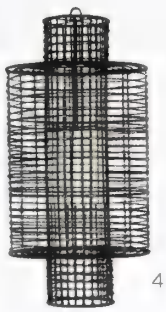
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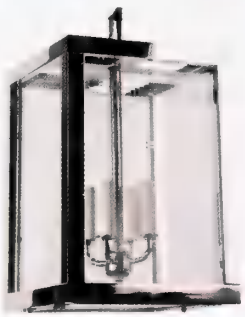
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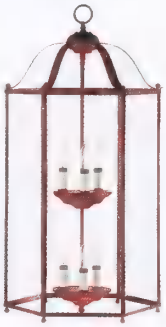
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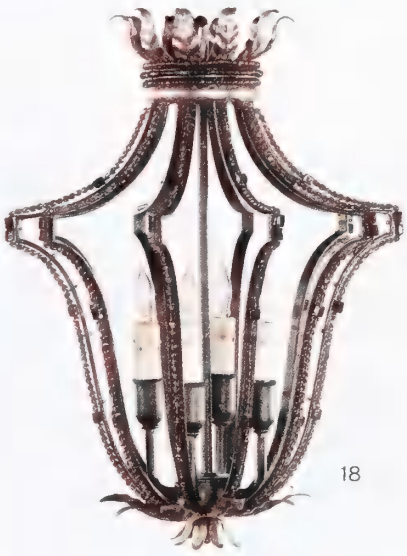
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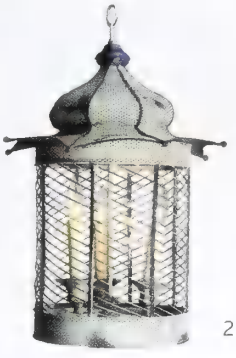
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ASK THE BAREFOOT CONTESSA/INA GARTEN

Ina's secret to tasty tomatoes—even in the winter! You'll love them with her meatloaf

PHOTOGRAPHS BY BEN FINK

Q. My family loves tomatoes, but the ones I find in winter are usually so tasteless. Is there anything I can do to give them more flavor?

A. I try to cook seasonally, but sometimes I just feel like tomatoes, too. **I roast them at high temperature with garlic and balsamic vinegar,** and the heat caramelizes the natural sugars in the tomatoes. You'll be surprised how much they taste like summer tomatoes. My husband, Jeffrey, loves them with my individual meatloaves.



Send questions to INA@GARTENHEARTS.COM. Watch Ina on the Food Network's *Barefoot Contessa* (check WWW.FOODTV.COM for airtime) or visit WWW.BAREFOOTCONTESSA.COM.

INDIVIDUAL MEATLOAVES

SERVES 6

- 1 tablespoon good olive oil
- 3 cups chopped yellow onions (3 onions)
- 1 teaspoon chopped fresh thyme leaves
- 2 teaspoons kosher salt
- 1 teaspoon freshly ground black pepper
- 3 tablespoons Worcestershire sauce
- ⅓ cup chicken stock or canned broth
- 1 tablespoon tomato paste
- 2½ pounds ground chuck (81% lean)
- ½ cup plain dry breadcrumbs, such as Progresso
- 2 extra-large eggs, lightly beaten
- ½ cup ketchup, preferably Heinz

1 Preheat the oven to 350 degrees.

2 Heat the olive oil in a medium sauté pan. Add the onions, thyme, salt, and pepper and cook over medium-low heat, stirring occasionally, for 8 to 10 minutes, until the onions are translucent but not brown. Off the heat, add the Worcestershire sauce, chicken stock, and tomato paste. Allow to cool slightly.

3 In a large bowl, combine the ground chuck, the onion mixture, breadcrumbs, and eggs, and mix lightly with a fork. Don't mash or the meatloaf will be dense. Divide the mixture into 6 (10- to 11-ounce) portions and shape each portion into a small loaf on a sheet pan. Spread about one tablespoon of ketchup on the top of each portion. Bake for 40 to 45 minutes, until the internal temperature is 155 to 160 degrees and the meatloaves are cooked through. Serve hot.

ROASTED TOMATOES

SERVES 4 TO 6

- 12 plum tomatoes, halved lengthwise, cores & seeds removed
- 4 tablespoons good olive oil
- 1½ tablespoons balsamic vinegar
- 2 large garlic cloves, minced
- 2 teaspoons sugar
- Kosher salt & freshly ground black pepper

1 Preheat the oven to 450 degrees.

2 Arrange the tomatoes on a sheet pan, cut sides up, in a single layer. Drizzle with the olive oil and balsamic vinegar. Sprinkle with the garlic, sugar, 1½ teaspoons salt, and ½ teaspoon pepper. Roast for 25 to 30 minutes, until the tomatoes are beginning to caramelize. Serve warm or at room temperature.



COOKBOOK/DEVON S. FREDERICKS

Our reviewer fell for the chocolate desserts in Dorie Greenspan's Baking: From My Home to Yours, and shows you how to make them—just in time for Valentine's Day



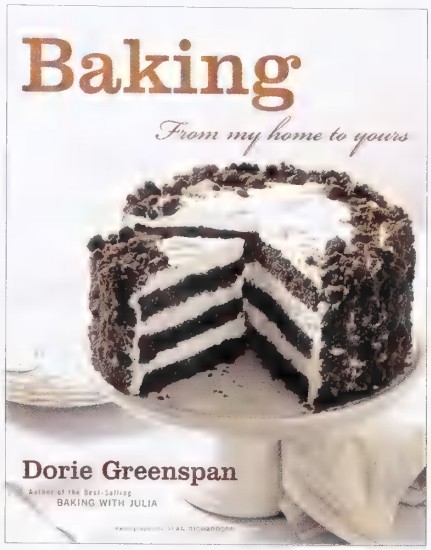
COCOA ALMOND MERINGUES

I DON'T KNOW ABOUT YOU, but the month of February is enlivened in my thoughts by elaborate Valentine's Day fantasies. Not the lacy underwear and roses kind, but the actual meal I'll eat on February 14th, and most particularly the chocolate note that will end it.

Dorie Greenspan's weighty *Baking: From My Home to Yours* is almost encyclopedic in its range. It starts with breakfast and moves right along at a sweet trot. There are great photographs to both entice and intimidate, and many recipes start with amusing anecdotes. It's a nice mix of the familiar and the astonishing with clear, well-written recipes, interesting variations, and helpful sidebars on how to serve and store—although storing has never been a problem for me. At my house, baking disappears before it even has a chance to cool.

In searching for a recipe for Valentine's Day, I was tempted by the Chocolate Bread Pudding, the Chocolate Cream Tart, and the Chocolate Armagnac Cake—except the prunes didn't seem very romantic. Long before Valentine's Day I made and happily consumed the Ginger and Chocolate Gingerbread and the Applesauce Spice Bars.

I settled on the two recipes here, neither perfect for a romantic evening à deux, but more geared to the realities of my life—the meringues to give with love to my Valentines, and the ice cream cake to feed the crowd that often gathers at my V-day dinner table.



ABOVE: Published by Houghton Mifflin (WWW.HOUGHTONMIFFLINBOOKS.COM); $40.

DEVON MAKES THE MERINGUES

We struggled a bit with these little clouds and it was definitely not love at first sight. The first batch was lackluster in flavor and texture and a total failure in the looks department. I attributed this to being in a hurry and not using eggs that were at room temperature. Batch two, I measured carefully, sifted, and remeasured. I left the eggs out overnight to warm to room temperature. Batch two was much improved, but I had a strong feeling that they were overbaked, which was difficult to tell because of the chocolate color. When my son said, "These taste overdone, Mom," I began batch three. I repeated all my careful steps from batch two, but this time I put them in the oven at 300 degrees for 10 minutes and then turned the oven off and left them in for 45 more minutes, rather than an hour. In the end they were attractive and tasty, but they had an empty space inside that bothered me, although no one else even noticed. Next time that space could be filled with sweetened whipped cream, like a cream puff.

A box of these makes a very nice gift. Or use them as the base for a dessert. Two ideas that come to mind: Split with a scoop of vanilla ice cream and some chocolate sauce or crumble them over coffee ice cream. >

COCOA ALMOND MERINGUES

MAKES ABOUT 30 COOKIES

- 1 cup confectioners' sugar, plus extra for dusting
- ⅓ cup finely ground almonds
- ¼ cup unsweetened cocoa powder
- 4 large egg whites, at room temperature
- Pinch of salt
- ½ cup sugar
- ½ teaspoon pure vanilla extract
- ⅓ cup very finely chopped bittersweet chocolate or finely chopped store-bought chocolate chips

1 Position the racks to divide the oven into thirds and preheat the oven to 300°F. Line two baking sheets with parchment or silicone mats.

2 Sift together the confectioners' sugar, ground almonds, and cocoa.

3 Working with a stand mixer fitted with the whisk attachment, or with a hand mixer in a large dry bowl (make sure the bowl is impeccably clean and dry), whip the egg whites and salt on medium speed until the whites are opaque. Increase the speed to medium-high and continue to whip as you add the sugar about 1 tablespoon at a time. Then whip until the whites are firm and hold stiff peaks—they should still be very shiny. Beat in the vanilla, and remove the bowl from the mixer. With a large rubber spatula, quickly but gently fold in the dry ingredients, followed by the chopped chocolate. The whites will inevitably deflate as you fold in the dry ingredients—just try to work rapidly and use a light touch so you deflate them as little as possible.

4 Drop the meringue by tablespoonfuls onto the baking sheets, leaving about 2 inches between the mounds. Dust the tops of the meringues very lightly with confectioners' sugar.

5 Bake for 10 minutes, then, without opening the oven door, reduce the oven temperature to 200°F and bake for 1 hour more. Remove the baking sheets from the oven and allow the meringues to stand in a cool, dry place (not the refrigerator) until they reach room temperature.

6 Carefully peel the meringues off the parchment or silicone lining.



CHOCOLATE-BANDED ICE CREAM TORTE

SERVES 8

- 1¾ sticks (14 tablespoons) unsalted butter, cut into pieces
- 9 ounces bittersweet chocolate, coarsely chopped
- ½ cup sugar
- 8 large eggs
- 1 10-ounce package frozen raspberries in syrup, thawed
- 1 tablespoon framboise (raspberry eau-de-vie), Chambord, or other raspberry liqueur (optional)
- 1 quart premium-quality vanilla ice cream
- 1 pint fresh raspberries, for decorating (optional)

1 Oil or lightly spray (with vegetable cooking oil) an 8- or 8½-inch springform pan.

2 Put the butter and chocolate in a heatproof bowl, set the bowl over a saucepan of simmering water and warm the ingredients, stirring occasionally, until they are melted. Be gentle with the heat—you don't want the butter and chocolate to separate. Transfer the bowl to the counter, whisk in the sugar, and let the mixture cool for about 5 minutes.

3 Whisk the eggs into the chocolate mixture one at a time, whisking well after each addition. Rap the bowl against the counter to de-bubble the ganache, and pour one-third of it into the springform pan. Freeze for at least 30 minutes to set the ganache. Press a piece of plastic wrap against the surface of the remaining ganache and keep it on the counter.

4 When the first layer of ganache is set, start making the raspberry ice cream. Purée the raspberries in a food processor. Add the liqueur, if you are using it, and pulse to incorporate. Spoon the ice cream into the processor and pulse just until it is blended with the purée—don't process so long that the ice cream melts.

5 Spread half the ice cream over the ganache layer, return the springform pan to the freezer, and freeze for at least 15 minutes. Scrape the remaining ice cream into a bowl, cover it with a piece of plastic wrap, and put it in the freezer. Don't wash the processor yet—you might need to soften the ice cream again.

6 When the raspberry layer is set, pour half the remaining ganache over it. Return pan to freezer for another 30 minutes.

7 When it's time to spread over the next layer of ice cream, beat the ice cream with a wooden spoon or, if it's too frozen to soften to spreadability with the spoon, scrape it back into the processor and whir for a few seconds. Spread the last of the raspberry ice cream over the truffle layer and freeze for at least 15 minutes.

8 Finish by pouring the remaining ganache over the ice cream. Jiggle and tilt the pan, if necessary, to even the layer, then cover the pan with plastic wrap (don't touch the chocolate) and freeze the torte for at least 6 hours.

TO FINISH:

9 About 30 minutes—or up to 3 hours—before serving time, unmold the torte. The best way to do this is to warm the sides of the springform mold slightly with a hair dryer. Or, wrap a kitchen towel dampened with hot water around the pan and leave it there for 10 seconds. As soon as you remove the sides, pop the torte back into the freezer for 30 minutes, or more, so the warmed sides can re-firm.

10 If you want to decorate the top of the torte with circlets of fresh berries, do this right before serving. To soften the truffle layer just enough to hold the berries, warm the top with a quick puff of air from the hair dryer, or run a long knife under hot water, wipe it dry, and pass it quickly over the top of the cake. Arrange the fresh berries over the torte on a platter and head for the table.

DEVON MAKES THE TORTE

This is a recipe well worth adding to your dessert repertoire. It can be reduced to a very few easy steps, it lends itself to endless variation, and the end result is sophisticated and impressive. That's the good news. The bad news is that it's a struggle the first time you make it.

All this mixing and mashing of berries and ice cream is a bit of a mess. The ice cream never seemed to be the right texture to spoon and everything was very slippery and sticky. Definitely add the framboise liqueur—it adds a lovely kick to the finished torte. For less of a struggle I think this torte can be made with good commercial ice cream. I liked the acidity the raspberries gave the ice cream which made me think that a slightly sour sorbet like orange or passion fruit might be delicious, too.

I did not use a hair dryer to remove the cake from its pan. I ran a knife around the edge of the pan and opened the springform without any problems. Decorated with fresh raspberries and whipped cream rosettes, it looked pretty swell. My only strong reservation here is that I think the chocolate ganache layers are too thick. They are very rich and intense, and I think half as much would be just as good. You could do this by making each layer thinner or by omitting the center layer. ■



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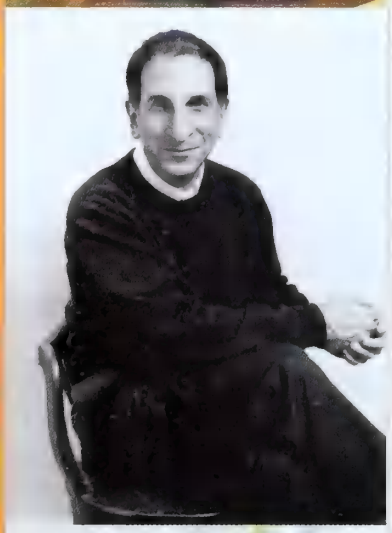
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Everybody loves a "makeover," but I have to admit, it's not my favorite word. It suggests you have nothing to contribute to your own reinvention—that an expert with "real taste" has to come in and do you over. Most makeovers don't stick, for just that reason. Do someone over, and watch how fast she undoes it all and finds her way back to her true self. So I prefer the term "fresh start." The idea is this: We don't want to dictate. We want you to discover the look you dream of and create the home that will make you really happy. We're here to help, but no expert knows what you want better than you.









STEPHEN DRUCKER, EDITOR IN CHIEF



INTERIOR DESIGN BY FAYE CONE
INTERVIEW BY CHRISTOPHER PETKANAS
PHOTOGRAPHS BY JEFF McNAMARA

makeover lesson #1

DETAILS



In this Manhattan apartment, twin Shabby Chic sofas flanking a travertine fireplace are intentionally big for the living room; Faye Cone believes overscaled furniture makes small rooms feel larger. A 19th-century Indian Jali window was turned into a coffee table that sits atop a custom hieroglyphic rug by Martin/Patrick/Evan. Bronze and Mongolian wool stools are from Bourgeois Bohème. Steelhead trout painting is by O. Wharton.

CHRISTOPHER PETKANAS: Here we are in New York, in a 1980s condominium building on the Upper East Side, and yet I could swear I was downtown, in a SoHo loft.

FAYE CONE: Our apartment was a traditional floor-through duplex, but after a gut renovation it now feels like a loft. My husband, Steve, and I are downtown people who live uptown because we're runners and we want to be near Central Park. I'm a very lucky girl. This is as good as it gets.

The ziggurat staircase in the entrance hall is a knockout.
That was the biggest change, replacing and relocating the staircase. It allowed us to create a foyer where none existed. The new staircase is based on one I saw in a Tuscan farmhouse—travertine, with a hefty bronze rail. I wanted to introduce a sculptural design element. I also added custom moldings and a cove ceiling for a little graciousness, a quality that's hard to achieve in a loftlike space.

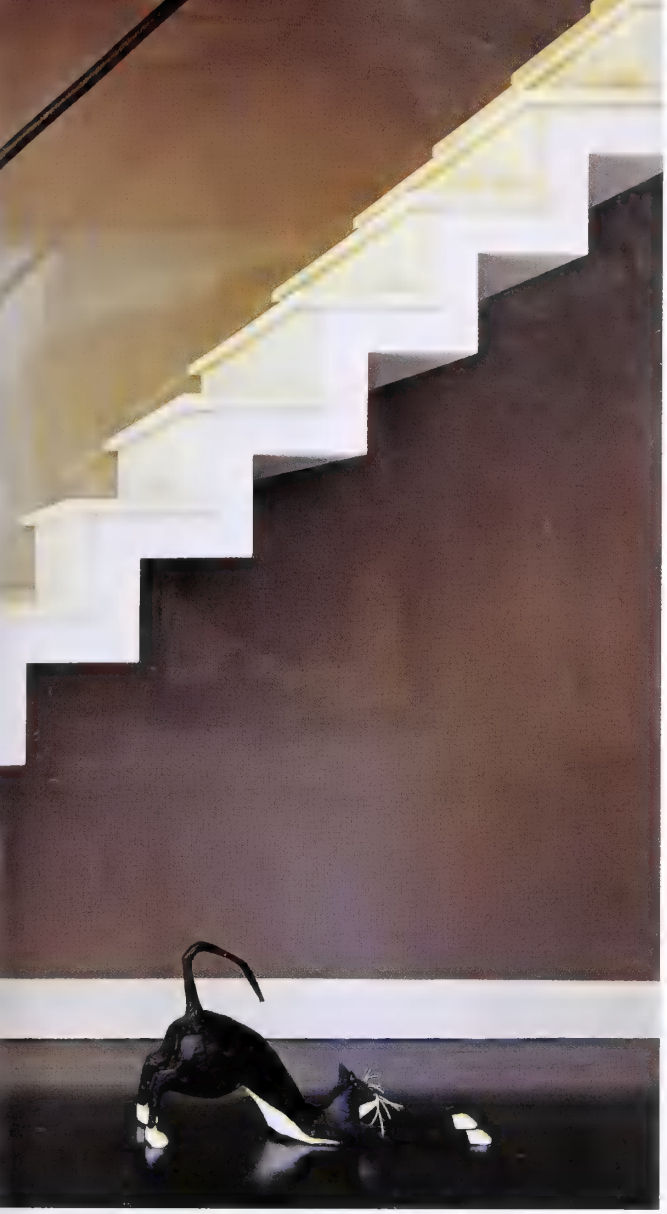
I can practically see my reflection in the walls.
They were sanded and painted maybe twelve times, using a lacquerlike process. But like the cabinetry throughout the apartment, which was painted on site, I wanted the hall walls to have a warm, human dimension. If you look closely you can see the brushstrokes. It's not that plastic-fantastic look. The cat under the staircase is papier-mâché, which is my idea of the perfect pet. When you come home from the opera at midnight you don't have to feed it!



How important is comfort to you?
There's a reading light for every chair, and every chair is an invitation to sit down and get comfortable. You can put your feet up on everything. All the decisions I made were guided by practicality. If a house doesn't function, no one's going to be happy.

Those are some seriously squishy sofas.
They're indestructible and from Shabby Chic. I think of them as his-and-hers sofas for Steve and me, but they also work extremely well for cocktail parties, and people have slept on them. They're rather big for the space, but that's intentional—overscaled furniture makes small rooms feel more spacious. And by limiting the window coverings to electronically controlled shades, the terrace now reads as part of the interior.

Your way with built-in storage units is original and amusing.
I'm all about integrating antiques into built-ins. The one in the family room incorporates the door of an old painted cupboard which makes it look like a hutch. It holds linen, china, silver, the TV, and a liquor cabinet. Space is so tight in New York you can't live without built-ins, but at the same time you don't want to feel like you're on a ship.



I can't help but notice the hardware. It's so glamorous.
To me, it's like jewelry for the home. We sprung for E.R. Butler, including crystal-and-polished chrome doorknobs, because we know we're not going anywhere—we're here to stay.

Your bedroom is all over the map, but in a good way: Nantucket, say, by way of ancient Greece.
An artist in upstate New York made the bed, using architectural salvage that was whitewashed. The night tables are classical capitals in cast plaster we already owned. We didn't have room for their glass tops, so we just got rid of them. Hanging curtains on a curved ceiling track was an easy way of resolving a problematic corner.

You're obviously very fond of folk art.
My prize piece is a turkey sign from 1900, or so, that hung outside a farm in Pennsylvania, but actually my collection is quite eclectic. There's everything from a real Keith Haring to a series of Nadar photographs everyone thinks are originals but that I actually cut out of a museum catalog. Art is where you find it. My feeling about art is, don't hesitate to move it around. I shift mine every three years. I also like humor. Normally, if you're going to hang a fish over a fireplace you hang a taxidermied one. I hung a painting of a steelhead trout.

The way you compose furniture and objects is very skillful, yet you make it look so easy.
Honestly, it just sort of evolves. I don't fuss over it. In the living room I started with an antique Chinese grain chest and over time I added the Acoma pottery from Mexico, the Grecian urn, and the Chinese woven-bamboo undergarment. This little tableau is finished—until I decide to change it. I'm not married to it. It's not set in cement. Who wants to live that way?



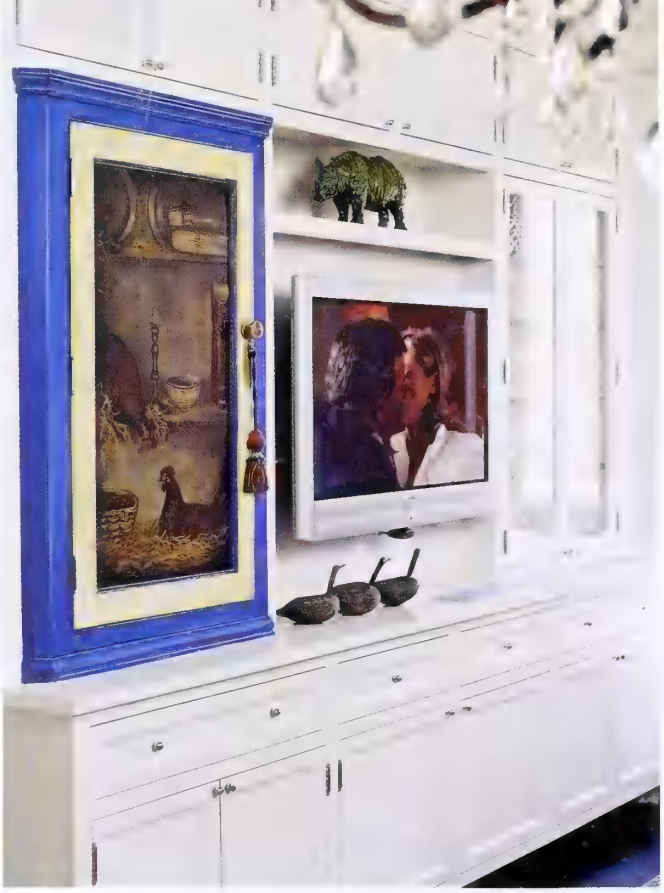
OPPOSITE: This travertine staircase with a custom bronze rail replaced an old "space hog" staircase in the entrance hall. The wall is a custom color by Donald Kaufman, highly lacquered. THIS PAGE: A 1900 sign from a Pennsylvania turkey farm is part of Cone's folk art collection.



Of all the rooms in the apartment, I think it's the kitchen that most tricks you into thinking you're in a loft.

Absolutely. The kitchen opens up to the living room on one side and the family room, where we eat and watch TV, on the other. The idea was that it should be an extension of both these spaces. It's not a show kitchen, even if it's designed to stand up to scrutiny. It works. I *use* it





OPPOSITE: A multipurpose family room that serves as a TV/breakfast area is a natural extension of the kitchen. Wrought-iron Africa side chairs by Alexandra Diez; Aran Isles sofa in Aubergine mohair velvet by Ralph Lauren; French Script pillow fabric by Christopher Hyland; Gravada floor lamp by Roman Thomas. ABOVE: An antique painted French cupboard door was integrated into the family room's built-in storage unit. BELOW: A mirrored backsplash gives the illusion of expanse in the kitchen.



It's all in the details for Faye Cone. Ten ideas we love:



1. Locate outlets in the baseboard, not higher up in the drywall. This requires a little more carpentry, but results in a more finished look.

2. Designate as many outlets as possible to be half switches and plug your table lamps into them. You'll feel like a lighting genius as you walk into the room, flip a single switch, and have perfect table lighting instantly.

3. Consolidate switches for a room in one location, even if it means having a six- , eight- , or ten-switch panel. The look is much neater and less obtrusive.

4. Position light switches 36 inches from the floor. It's a more natural reach for your hand and allows better space for artwork.

5. Install a narrow shelf with a drop-down front underneath a built-in desk top to hold a power strip and hide wires.

6. Line one or more drawers with felt and dividers for no-tarnish, easy access silverware and silver serving pieces.

7. Build rows of slotted vertical storage to safely house platters and oversize serving pieces.

8. Two sinks means two disposals. The extra cost is minimal and the convenience is great. Batch feeders recommended for safety.

9. Incorporate wastebasket "drawers" as part of your vanity.

10. Install electrical outlets inside medicine cabinets.



ne is always adding and subtracting elements from this disciplined grouping in the living room. The one constant is the mid-19th-century Chinese ain chest in elm. Hanging above it, a c. 1800 Chinese woven undergarment. OPPOSITE: A close-up of the Acoma pots by Sandra Victorino.





THIS PAGE, AND OPPOSITE: **In the master bedroom, curtains in Jack Lenor Larsen's Snowdrift and Stark's Rigaud rug in ivory wool/linen have similarly plush textures. Cone's bed is made of whitewashed architectural salvage—the footposts look like lighthouses. The Giacometti-style bedside lamp is from Niedermaier. Donald Kaufman's DKC-54 is on the walls.** FOR MORE DETAILS, SEE RESOURCES.



Living room walls are painted in Benjamin Moore Morning Sunshine. A thrift shop Victorian settee is upholstered in Henriot Floral, printed on ticking especially for Tom Scheerer by Quadrille Fabrics. The bird prints above the sofa are vintage watercolors by a Swedish naturalist, chosen to reflect the clients' ornithological interests; mirrored sconces etched with birds are from the clients' collection.

INTERIOR DESIGN BY TOM SCHEERER
INTERVIEW BY MIMI READ
PHOTOGRAPHS BY CHRISTOPHER BAKER

MIMI READ: This is a house with a pedigree, isn't it?
TOM SCHEERER: It's a turn-of-the-century caretaker's bungalow on a country estate on the Delaware River, north of Philadelphia. It's called Andalusia—a place with a long, deep history. Who built the estate? The Biddle family. A scion of the family lives in a grand Gothic Revival cottage on the grounds. The original 18th-century Greek Revival manor house and garden are open to the public by the Andalusia Foundation. But this house is not grand. It's a clunky, stolid pattern-book bungalow that was dressed up a little bit in Georgian fashion to speak to the main house. Who are your clients? A couple with three children. They use the house one or two days a week as an escape hatch from New York. They rent it from the foundation, so we couldn't make any real architectural changes. My mandate was to do it quickly, easily, and reasonably. How did you do that? Superficially. It's a pure decorating job: paint, paper, and curtains.

makeover lesson #2

IMPACT



Other than the ceremonial one, what purpose does the entrance hall serve?
It's a big square room, kind of grand for a bungalow, and I wanted it to set the tone for the house. The lattice wallpaper speaks to the Strawberry Hill moment. It's actually an old print and was defunct for years. I carefully saved pieces of it and now I've revived it—I had it recolored and printed by Quadrille Fabrics. I also gave the room a layer of utility that it needed, with coat hooks and bookshelves. The octagonal table is skirted in coral cotton with carpet tape trim. It has a lot of stuff stored under it on a shelf—baseball mitts and Wellington boots. On top is a bust of Benjamin Franklin, which I found at auction. Besides being a Philadelphian, he most likely had a relationship with the Biddle family. And the clients met at University of Pennsylvania, which is closely associated with Ben Franklin.

Do you always try to infuse a house with rich associations?
That's what good interior design is, actually—those associative links. It's nice when there are links to the clients' own history, or to the history of the house.

I love the bright color in the living room.
Coral and sunflower yellow is a palette I've used before for this client. I know she likes it. And quite honestly, a monochromatic beige scheme would not have taken this house anywhere.

Where did you find the curvy sofa?
The church thrift shop downstairs from my office. It's just an old Victorian sofa, but I reupholstered it with quite a bit less wood showing. And again, I used a personal fabric that I developed. It's a fancy print by Quadrille, but I had them run it for me on orange and white mattress ticking to countrify it.

The other side of the living room has that eccentric fireplace. Can you explain it?
It's a wonderful ziggurat-like fireplace. It looks like they ran out of ideas of how to embellish the fireplace in Georgian fashion, so they left the bare structural element—an interesting, unexpected modernist moment. We whitewashed the fireplace as well as the strapwork on the ceiling. Near it I arranged a seating area with chairs from Crate and Barrel. I like them because they're comfortable and have a deep, tight seat and firm back, which is my general preference for upholstered pieces. The rug is one of a pair of made-to-order Berber-style carpets, which are lie-down-on-the-floor friendly—very plush, shaggy wool. The antique ones look like mangy dogs when you can find them, so I prefer new.

Why did you use chocolate brown on the dining room walls?
For continuity. The front hall leads directly into the dining room, so I chose the ground color of the wallpaper to be the



THIS PAGE: Crate and Barrel Keyhole armchairs are covered in the same Henriot Floral on ticking as the living room sofa. The large gourd-shaped table lamp is vintage 1950s Italian ceramic. The stepped fireplace, which goes through to the entry hall, is original to the house. OPPOSITE: In the front hall, walls are covered in Lyford Lattice wallpaper in brown by Tom Scheerer for Quadrille. Scheerer designed the octagonal center table, skirting it in shrimp Oxford cloth from Bailey & Griffin.

Dining room walls are Chocolate Candy Brown with Atrium White trim, both by Benjamin Moore. The 12-foot Belgian pine board table is from Mecox Gardens. Picnic benches—an inexpensive decorator's trick—are by Walpole Woodworkers. Sheerer had them stained and upholstered in leather with nailhead trim. Custom lacquered tortoise petite bamboo shades are by Horizons. On the right wall, framed Philadelphia and Delaware River maps are vintage.





wall color for the dining room. Also, I think any house can use a chocolate brown room. It immediately connotes a sense of coziness that other dark colors don't. I use it in both traditional houses and modernist interiors. It always works.

Why benches instead of chairs for the farm table?
My client is one of those very practical people. It was her idea. There tend to be lots of kids and families around, and she's smart enough to know that benches add a level of informality. Every meal becomes a picnic. Also, it's a 12-foot-long table, and 12 to 14 chairs around it would be a bit much.

The seven-year-old boy's room isn't childlike in the least.
I wanted it to be masculine but not juvenile. I don't think a room needs to be designed specifically for the child so that it can't be used for guests in a pinch. The house also has this VFW hall aura, a lodgelike feeling, and I played that up. The horizontal planked *faux-bois* walls—that's actually wallpaper. The daybed is birch plywood stained like mahogany. We had to shield the radiator right there, so it had to have a solid back. The valance and pillows are in a discontinued brown print called The Stag.

You often us discontinued items, don't you?
I do. And I've known and used this print for 25 years. It's wonderful, done like an old heraldic engraving of a stag—perfect for a hunting lodge. I appreciate things that are old-fashioned. So I hang onto old things, all the old samples.

Did you design the extra-high bed in the master bedroom?
The room needed some architecture. So I made this diagrammatic bed—it's actually more like a cutout cartoon of a four-poster bed, made out of flat plywood. I wanted it breezy and light-spirited. Also, the proportions of manufactured four-poster beds are never tall enough for me, so I have to go to the trouble of designing them. I like them to go pretty close to the top of the ceiling, no matter how high it is.

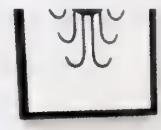
I can't help thinking that, in a certain way, it was a gift for you to get this architecturally undistinguished house that you were forbidden to change, except on its surface.
It's true that the better the architecture, the less decorating you have to do. If someone gives you the vaulted abbot's room in a Tuscan monastery, you don't really have to do anything but put in an iron bed, a reading lamp, and something soft underfoot. But this was a plain pipe rack utilitarian structure. We had to come up with some pretty strong decorative ploys—the Gothic motif, the wild wallpaper, the strong color scheme, the dramatic graphic quality of the brown-and-white dining room and the long, long table. All these are decorative strategies that give a room real impact. *PRODUCED BY SENGA MORTIMER*



THIS PAGE: In a young boy's bedroom, the *faux-bois* wallcovering is by Nobilis. The antlers came from eBay. A rattan side table sits on a flat woven cotton rug in Rouge Ticking from Dash & Albert. OPPOSITE: Scheerer designed the Silhouette bed—a plywood version of a traditional four-poster. Canopy fabric and curtains are Palomar Paisley, a Lee Jofa cotton. FOR MORE DETAILS, SEE RESOURCES









FRANCES SCHULTZ: Your decorating book, *Apartment Therapy—The Eight-Step Home Cure*, has absolutely inspired me to reexamine my relationship with my home. The best part of the cure doesn't have a thing to do with dust ruffles. It has to do with dust bunnies, and getting rid of them. With making sure the pipes don't leak and the appliances work. With clearing clutter, creating "flow," and cooking meals at home. The book leads you step-by-step through the process of healing your own home.

MAXWELL GILLINGHAM-RYAN: Home doesn't mean anything if you don't use it. When people are unhappy with their homes they want to get away from them. Part of The Cure is changing your habits and using your home more. Don't get up in the morning and go buy your coffee on the street. Make your coffee at home and sit for a second to have your breakfast. That type of use is what makes your home happy and makes you happy. It's about replacing the importance of home as a personal foundation...

makeover lesson #3

TOSS IT!

For all the other aspects of your life. I get it.
It's what propels you into the world each day, and if you don't nurture and take care of it, you weaken your own prospects.

You dare to espouse that how your home looks is only a part of how it feels, or makes the people who live in it feel.
Martha Stewart helped to bring back a certain respect for taking care of the home. But there's another part—the psychological aspect, which not only affects you while you're baking cookies, but while you're at the office, or in a meeting, or on a date and not sure you want to bring that person home. I wanted people to see the larger ramifications.

What you're asking is for people to reconnect with their homes both physically and emotionally, and you offer a way to do this in eight steps that take more or less a week each.
It's for people who want to transform their homes with elbow grease and not much money, starting at the entrance and working right through to the bedroom.

I was already hooked with Week One. Clean walls, windowsills, molding, then vacuum and mop, then remove one item and put it outside. You wrote, "This week you are breaking the ice, and there is nothing that will do it better than experiencing your first giveaway." You will be called in the weeks ahead to eliminate unimportant, useless items. Keep only what you really want and need.
People easily understand clearing out a room and taking a bunch of stuff to Goodwill, but what I saw happening time and again is two decisions made into one: Do I need this? No. And the second: Do I toss it? No. So I suggest choosing an out-of-the-way space that you call your Outbox. It's the halfway house for your clutter.

Right! The Outbox! It takes the pressure off—I don't have to agonize over my grandmother's biscuit tin right this minute.
And you can always take it out. But you get your room all nice the way you like it. Psychologically, it makes a world of difference. Once something has spent some time in the Outbox, you see it differently. It releases its hold over you.

So do you recommend a complete de-cluttering before thinking about curtains and color and decorating?
No, because there's nothing less exciting than de-cluttering. I mean, once you get into it you can gain a certain momentum



INTERVIEW BY FRANCES SCHULTZ
PHOTOGRAPHS BY LIZZIE HIMMEL



Maxwell Gillingham-Ryan lives in a 265-square-foot apartment—with his wife and baby.

ut there has to be a purpose to create something new, an nspiration for how you want your home to look and feel.

That's where you have another great idea—the Style Tray. Buy a black or white tray as big as a cookie sheet...

.to hold all your visual ideas in one place so you can see them ll at once. But the tray holds everything.

You mean aside from paint chips and carpet samples there night be a starfish and a Buddha?

Exactly, and the tray can have all these objects live together nd you can kick out the stuff that's not working.

Another of your beautifully practical concepts is the Landing Strip—imagining the entrance hall as the filter for he outside world.

Part of the problem with clutter is the stuff coming through he front door. A lot of modern homes don't have entryways nymore. So you come in and put your keys and phone on he dining room table, and the children put their stuff on he kitchen counter. The entrance hall was that intermediary pace between the inside and outside.

Gee, it seems to me that the Landing Strip is a must.

Yes, a healthy filter at your front door should have a doormat, coat hook, and a Landing Strip, where you can lay things down and sort the mail along any with other odds and ends rom the day. If you install that filter you'll be saving the rest f your house.

What do you do with all those catalogs in such a tiny apartment?

My wife stacks them all up and calls the 800 numbers and gets us off the mailing lists. You have to do it about twice a year, but it takes only 10 minutes.

If you could have a five-minute conversation with someone about to embark on a makeover project, what would you say?

Start small. You want a victory. Choose one room you'd like to change, and sit in that room for 10 minutes. Sit where you've never sat before, so you see it literally from a different perspective. And think about all the things you like and don't like about it.

Make a list?

Make a list, and make a list of what you'd like to see or have or do in that room. Then go buy some magazines and pull pictures that relate to the room you're not happy with, and get inspired! Try something new! Put all your ideas and inspirations in your Style Tray. Then decide on those changes you can make within eight weeks, even if it's re-covering a sofa and buying two lamps and getting the carpet washed. Then invite people over.

That's a real thing of yours, isn't it? The looky-what-I-did-party. Gives you a deadline and has you "using" the house as it's meant to be used.

I'll end this the same way I did my book reports in the third grade—to see how it all comes out, read the book. Or, better yet, read the blog to see how a slew of other people took The Cure, at www.apartmenttherapy.com. *PRODUCED BY DAVID M. MURPHY*

makeover lesson #4

REAL LIFE

I want a fresh start

Just think of the possibilities. Imagine what the room you're sitting in right now could be if you could just break out of that old, familiar mind-set and see it with new eyes. You need some great ideas. That's where *House Beautiful* stepped in for a family in Illinois who had no place to sit and watch TV, a Pennsylvania couple with a distinguished old house and a generic kitchen, Florida newlyweds with a bed on the floor, and an Ohio farm family with four boys and a garage packed so tightly with boots and coats and sports equipment that there was no room for the car. INTERVIEWS BY CHRISTINE PITTEL

for the media room p.77



for the kitchen p.80



for the bedroom p.84



for the garage p.86




DON'T MISS THIS
* ...s—and headphones—...ver your can watch what ...want.
* With fabric, you need a star and supporting players. The big black-and-white print on the curtains—Woods by Cole & Son through Lee Jofa—grabs your attention first.
* Nailheads accentuate the lines of the Cliff chairs from Rowe Furniture, upholstered in a subtle check.
* Pick pieces with flexibility... Nelson ottomans by the... other storage and ey... and the lips turn ou... come trays. From Row...

PROBLEM "I was tired of sitting on the floor to watch TV, but we couldn't figure out how to arrange the furniture!" —*winner Cathy Van Poucke*

SOLUTION A big curved sofa and a home theater system with two TVs.

Designer Marshall Watson: "Now the adults can watch the news while the kids watch cartoons, and everyone's comfortable. They couldn't even put any chairs in front of the TV before—the French doors got in the way. We replaced them with sliding glass doors. The room has all these soaring angles, and I thought it needed a curve. That's why I chose a semicircular sofa. It feels extra-modern and hip, and it's more welcoming than an L-shaped sectional, which would have closed off the space. I reworked the shelves, painted them white and painted the walls green, and limed the fireplace to lighten the room. This is a young, lively family, so I wanted an upbeat color palette. The bold geometric rug grounds the space, and gives the boys a place to roll around."





DON'T MISS THIS

- One sunburst clock is nice, but nine fill a big, empty wall. Each is set to a different city's time zone.
- Le Klint hanging lights from Design Within Reach—three, rather than one—make their own composition and break up the expanse of ceiling.
- A big room demands strong shapes. The oval coffee table follows the curve of the Eero sofa from Rowe Furniture.

OPPOSITE: Two 37-inch Aquos LCD-TVs are connected to an SD-BP10 home theater system, all by Sharp Electronics. Bull's-eye mirror from Restoration Hardware. Frenchwood gliding patio doors by Andersen. LEFT: Fiver lamp by Robert Abbey. Paint is a 50/50 mix of Lancaster white and Timothy Straw #124 by Dikeman from Home Depot.

PRODUCED BY ROBERTA BREMONT


FLOUR·SUG
Pepper
Salt





PROBLEM "I had a hideous 1970s kitchen in a beautiful 1870 Victorian Italianate house."—*winner Brett Youmans*

SOLUTION Cabinetry with period charm, plus state-of-the-art appliances.

Home Depot designer Emily O'Keefe: "Since space was tight, I went up, stacking the cabinets. The ceilings are 11 feet high, but not every cabinet touches the ceiling—that way they look more like furniture. And I like that nice little triple-bead detail on the simple doors. Glass doors for the cabinets on top make the kitchen feel less closed in."



DON'T MISS THIS

* Taking a cue from the red front door, the Thomasville cabinets—in the Saxony door style—are finished with a Crimson glaze. Available through Home Depot. Cornices and corbels were added to echo the period details in the rest of the house.

* American Olean subway tiles in Gloss Biscuit are laid vertically instead of horizontally to accentuate one of the kitchen's best features—height.

PRODUCED BY LISA McGEE

* Character comes from old-fashioned details, like the ogee edge on the countertops. The Silestone in Gray Amazon is from the Leather series, by Cosentino.

OPPOSITE: The extra-wide 42-inch Epicure refrigerator by Dacor is a slim 25¼ inches deep. Dacor's dual-fuel range comes with a convection oven. ABOVE, FROM LEFT: Hanging the Thomasville cabinet with room to spare turns it into a focal point. The under-mounted stainless-steel Elkay sink updates farmhouse style and the brushed nickel Kohler faucet doesn't show water spots.





O'Keefe: "By creating a peninsula, I gained seven more feet of counter space and made room for a dishwasher. The countertops are Silestone, a man-made quartz material that's scratch-resistant and stain-resistant so you never have to seal it, and it has an antibacterial built right in. I chose a single-bowl, farmhouse-style sink, undermounted so you can just wipe things off the counter and into the sink. Everything in this kitchen is only a step or two away, which makes it very efficient, and the overall look fits in with the rest of the house. We chose a dark green for the dining room walls, which is complementary to the red kitchen cabinets. When you have a deep, rich color like that on the walls, with crisp white moldings, you don't need elaborate window treatments."



DON'T MISS THIS

* A "bistro table" by the window bay is 42 inches high, so guests can stand at it, like a bar, and be out of the cook's way. It's also a great place for morning coffee and provides housing for more appliances.

* Dacor's Digital Entertainment Center does everything but stir the pot. Use it to watch the news, listen to the radio, play a CD or a DVD, check e-mail, or access the Internet for a recipe.

* A little color livens up the kitchen floor—a classic checkerboard of Pomegranate Red and Sandy Beach vinyl composition tiles from Armstrong.

* Related light fixtures subtly connect the two adjoining rooms. In the kitchen, one-light mini-pendants hang over the "bistro table." In the dining room, the same glass shade is fashioned into a nine-light, two-tier chandelier, all from Progress Lighting.

PRODUCED BY LISA McGEE



The dining room is furnished with the Wakefield pedestal table and chairs, and the Provisions cupboard, all by Nichols & Stone. Paint is Master Room by Ralph Lauren Paints. OPPOSITE, FROM TOP LEFT: A Dacor microwave and warming drawer are tucked into a freestanding unit by the window. The Dacor Digital Entertainment Center has a flip-down screen and a wireless, water-resistant keyboard.



PROBLEM "I had no idea how to fill my big, empty bedroom, much less give it any sense of style."—*winner Kate Rosenberg*

SOLUTION Unify an awkward space by painting the cathedral ceiling and focusing the room around the bed.

Designer Barclay Fivery: "There was way too much wood. All you could see was that enormously high unfinished pine ceiling, which completely overpowered the space. I needed to bring your eye down to the room, but where was the room? There was no symmetry whatsoever—even the fireplace wasn't centered—so I had to create symmetry, with matching tables and lamps flanking the bed. The Venetian-style headboard is a real statement, with a shape that echoes the peak of the ceiling. Then I put all those lights around the perimeter of the ceiling on dimmers for instant coziness. The color scheme is very stately—just black, white, gray, and gold. But it's not stuffy, not with those Rita Hayworth–retro lamps, and I added a few sheepskins for a little fuzzy-fuzzy."







DON'T MISS THIS

* Black bands painted around the doors, the windows, and along some of the cornice lines give the room—lost under that lofty ceiling—a more human scale. Fryery: "David Hicks did it back in the 70s. I was framing the room as you would frame a picture."

* Paint accents the door panels and a 32-inch-wide border on the wooden floor, to create a casual virtual carpet.

* The doors in the partition wall behind the bed lead to the closet. A large built-in cabinet with open and closed shelves, racks, and plenty of drawers divides the closet into two halves, his and hers. A low bank of drawers provides a convenient place to sit while dressing.

* A private porch just off the master bedroom follows the same color scheme, with white-upholstered chairs by Palecek, dark accent pillows from Drexel Heritage, and a gray painted floor.

OPPOSITE: The closet system was designed by ClosetMaid. Palm Court side chair from Drexel Heritage. Clothes by Talbot's. THIS PAGE, TOP LEFT: A decorative woven-steel circle by Palecek hangs on the wall of the porch. Rattan chairs, Moroccan-style table, woven-leather tube by Palecek. Raffia baskets by Global Views. Floor paint is Mystical Shade by Sherwin-Williams. ABOVE RIGHT: Fryery's Venetian-style headboard is upholstered in linen by Waverly. Bedding by Sferra. Bedside tables and lamps by Global Views. Sheepskin rug by Bowron. Parchment fan by Hunter.

PRODUCED BY LISA McGEE

PROBLEM "It was mass confusion in our garage, and no one could find anything." —*winner Linda Goddard*

SOLUTION A storage system where everyone has his own personal space.

Lowe's sale specialist Brian Jung: "We got things off the floor and up onto shelves. It's all part of the Gladiator GarageWorks system, which gives you a ton of different options, from bike hooks right down to heavy-duty refrigerators. The diamond-plated steel is durable and cleans easily. And the system is so flexible it makes it easy to move things around. I think the new American dream is to be organized."



BEFORE

DON'T MISS THIS

* The back wall is completely covered in 1-by-8-foot GearWall panels, with slots to hold hooks, baskets, shelves, bins, or cabinets—wherever you want them.

* A sink in the corner stops the dirt at the door. After playing outside, the kids can wash their hands before entering the house and Goddard has a place to repot plants.

* If Goddard wants to move things around, she can do it by herself because everything is on wheels, from the freezer to the modular drawers under the workbench.

* The Quikrete Epoxy floor coating with a blue tint is simple to apply and actually stronger than concrete. It seals the floor, which makes it a lot easier to clean up oil spills. Goddard: "The hardest thing for us was to pull our cars in, because it was so pretty."



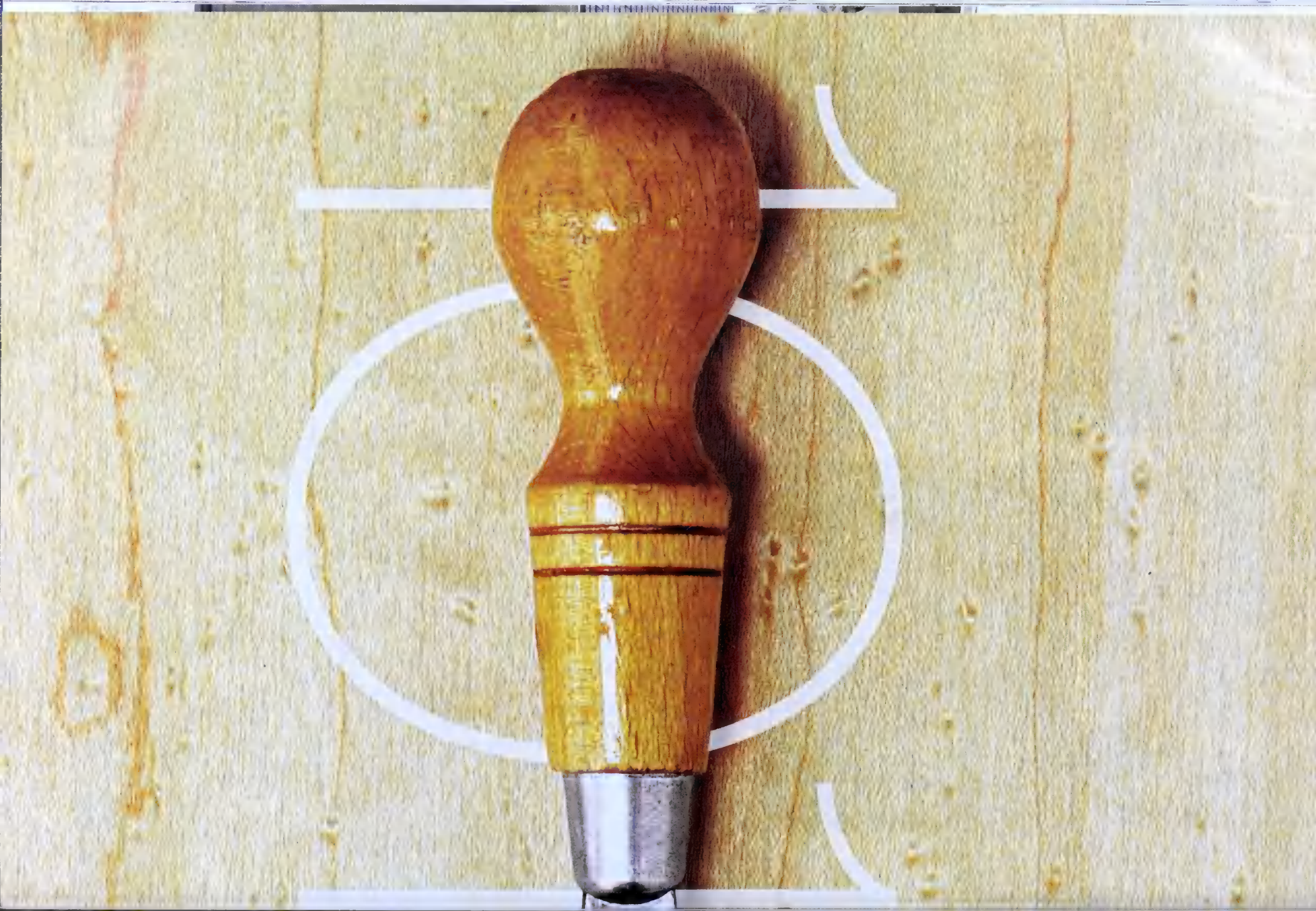
For the first time in years, the Goddards actually have room for (and in) their three-car garage. The space is outfitted with the Gladiator GarageWorks storage system by Whirlpool. The new garage doors by Jeld-Wen are from the Carriage House Series. PRODUCED BY LISA McGEE







boys. Each boy—Matthew, Ryan, Grant, and Eric—has his own Gladiator locker for outdoor gear and sports equipment. Wall paint is Blue Mist by Valspar through Lowe's. TOP FROM LEFT: Three modules fit underneath the 6-foot Glad ator workbench. The GearWall can hold anything



A TWIST OF A SCREW, AND YOU'VE GOT A WHOLE NEW LOOK. WHAT A DIFFERENCE A KNOB MAKES



KNOBS

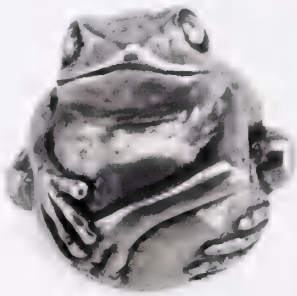
makeover lesson #5

QUICK FIX

PRODUCED BY SAMANTHA EMMERLING
PHOTOGRAPH BY FRANCESCO MOSTO



GLASS SPHERE IN LIGHT BLUE, $40; TRACYDLOVERSTUDIO.COM.



FROG, FROM $19; TURNSTYLEDESIGNS.COM.



CLASSIC CHROME, $7; POTTERYBARN.COM.



CHAIN, $12; EMENEE.COM.



CAMBRIDGE MARIGOLD, $22; PULLWARE.COM.



MUSHROOM, $7; MICHAEL ARAM; 866-782-2726.



BOWL, $111; VALLI & VALLI; 877-826-2565.



VAUGHAN ER SERIES; CONTACT E.R. BUTLER; 212-925-3565.



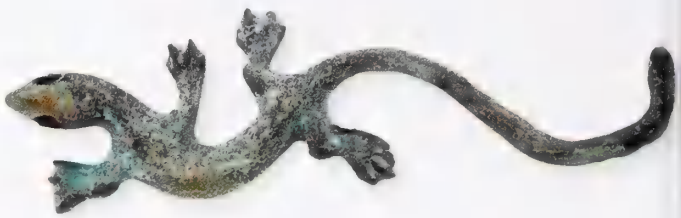
MOLECULE, $100; SHERLEWAGNER.COM.



PURPLE BOTANICAL, $52.80; $71, FROM $21; LEBRASS.COM.



STEPPED, TO THE TRADE; SABATINER.COM.



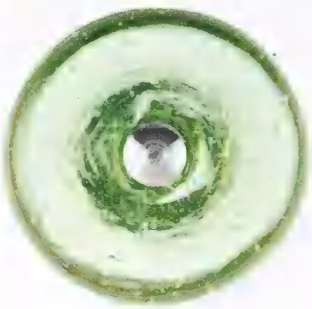
GECKO, $10, RANCHO DELUXE; 877-847-9570.



SQUARE BELLJAR, $11; LIBERTYHARDWARE.COM.



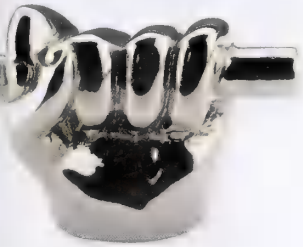
FINIAL, $40; ZIERET.COM.



SEAFOAM GLASS, $13; TE-MA.COM.



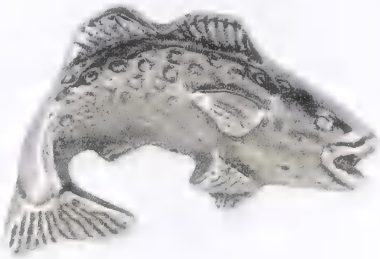
MARTINI, $10; WATERWORKS.COM.



HAND, #74380, $69;
PEGUERIN.COM.



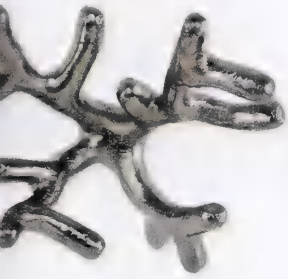
CLEAR GLASS, $8;
RESTORATIONHARDWARE.COM.



JUMPING BASS, $14;
TE-MA.COM.



WHISTLE, $8;
LIBERTYHARDWARE.COM.



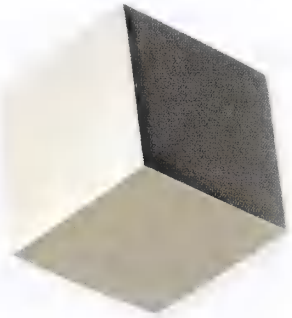
CORAL, $6;
ANTHROPOLOGIE.COM.



OCTAGON #9146, FROM $8;
OMNIAINDUSTRIES.COM.



BLUE DELFT #5081-08, FROM
$21; LBBRASS.COM.



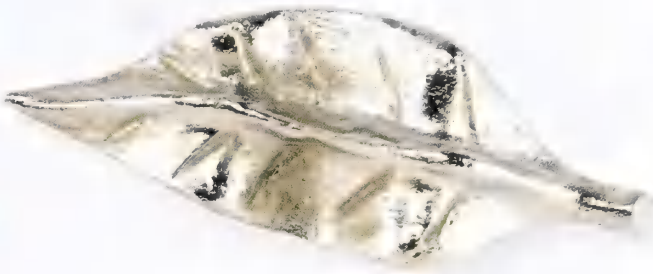
TANGENT, $80;
SHERLEWAGNER.COM.



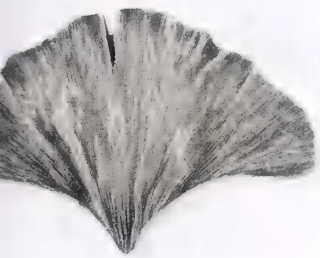
ALLISON, #53011-26, $2;
AMEROCK.COM.



ROBIN'S EGG CERAMIC, $15;
TE-MA.COM.



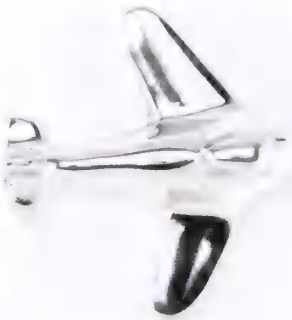
UNDULATING LEAF, $7; MICHAEL ARAM: 866-792-2726.



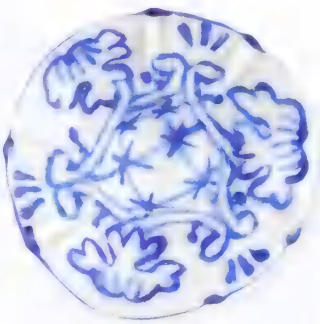
GINGKO LEAF, $19;
NOTTINGHILL-USA.COM.



VALETOWN SATIN NICKEL, $4;
CENTURY-HARDWARE.COM.



AEROPLANE, FROM $5;
MICHAEL ARAM: 866-792-2736.



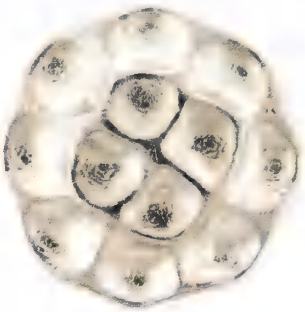
DELFT, $90;
SHERLEWAGNER.COM.



ORTLAND CROSS-STITCH, $22;
PULLWARE.COM.



B250, $12; VALLI & VALLI
877-326-2565.



POMEGRANATE ROUND
#BQA1BN, $14; DJLIGHTS.COM.



B155, $8; VALLI & VALLI
877-326-2565.



LOUIS XVI #70012, $88; REGUSTRIE.COM



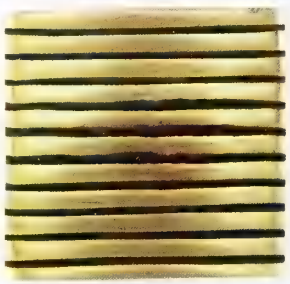
MODERN BEEHIVE #9107, FROM $7; OMNIAINDUSTRIES.COM.



SQUARE CABINET, $39; ROCKY MOUNTAINHARDWARE.COM.



BRANCHE, $124; OBJETINSOLITE.COM.



BOSTON STRIPED, $15; PULLWARE.COM.



EIFFEL, $9; LAHARDWARE.COM



YELLOW DUCK LEFT, $8; INIFTYNOB.COM.



PIERPONT BUBBLE, CONTACT E.R. BUTLER; 212-633-3565.



ETOILE, $98; OBJETINSOLITE.COM.



#WK1507, $24; YORKSTREET.COM.



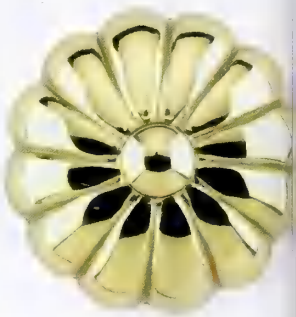
FROG #60708, $113; MARTINPIERCE.COM.



LION, $1115; CLASSIC BRASS.COM.



STANDING RING, $125; CARLMARTINEZHARDWARE.COM.



MELON, $9-11; BALDWINHARDWARE.COM.



HALF-CUT AMMONITE, $22; ANTHROPOLOGIE.COM.



DULUTH ANTIQUE BRASS, $7; RESTORATIONHARDWARE.COM.



WIDE CUP, $165; CARLMARTINEZHARDWARE.COM.



SCARAB, FROM $90; MARTINPIERCE.COM.



ROPE, #73243, $58; PEGUERIN.COM.



RESIN SQUARE, $13; LAHARDWARE.COM.



WRAP, $16; DUVERRE.COM.



AURORA, $150; SHERLEWAGNER.COM.



ENAMEL OVAL, $185; CARLMARTINEZHARDWARE.COM.



FLORAL-SHAPED CRYSTAL, FROM $16; BALDWINHARDWARE.COM.



BEADED, $11; BALDWIN HARDWARE.COM.



HOME ON THE RANGE, $10; ANTHROPOLOGIE.COM.



#AC1203, $18; YORKSTREET.COM.



SEE-THROUGH CUBE, $185; CARLMARTINEZHARDWARE.COM.



SILVA 3, $55; OBJETINSOLITE.COM.



#SR1509, $28; YORKSTREET.COM.



LUCITE BALL, #13378, $25; PEGUERIN.COM.



TURRITELLA SHELL, $45; EMENEFY.COM.



NOUVEAU, $8; ANTHROPOLOGIE.COM.



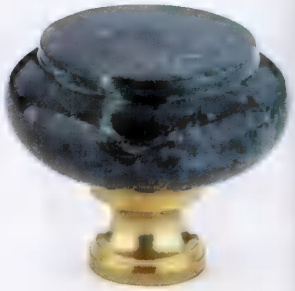
PALE HORN AND BRONZE, FROM $130; OCHRE, 215-414-4132.



KEY #LO-0930, $16; LBBRASS.COM.



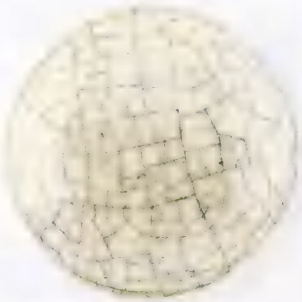
SPIRAL; TO THE TRADE; SABAXTER.COM.



#M121, $20; TOPKNOBSUSA.COM.



BONE/HORN LAYERED OCTAGON, $10; ATLASHOMEWARES.COM.



#M110, $9; TOPKNOBSUSA.COM.



PORCELAIN WITH RUST BASE, $16; WHITECHAPEL-LTD.COM.



CONCHO, $10; RANCHO DELUXE; 877-847-9570.



ETOILE OAK, $35; WATERWORKS.COM.



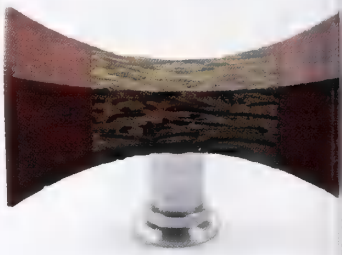
LE FLEUR ROSE, FROM $8; ATLASHOMEWARES.COM.



ROBINSON GG SERIES; CONTACT E.R. BUTLER; 212-925-3565.



SIGNATURE I, $36; CRAFTSMANHARDWARE.COM.



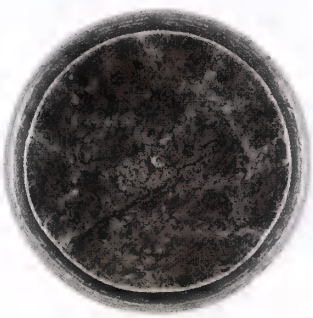
WOOD INLAY, $8; LAHARDWARE.COM.



#601, FLAIR; CONTACT E. R. BUTLER; 212-925-3565.



FLEUR DE LIS; $95; WATERWOOD; WATERWOODART.COM.



HAMMERED IRON, $29; WHITECHAPEL-LTD.COM.



ALPS TERRACOTTA, $31; TERRITORY-HARDWARE.COM.



IRON DOME, $16; WHITECHAPEL-LTD.COM.



HAND-STITCHED LEATHER, $130; TURNSTYLEDESIGNS.COM.



BAKELITE, $22; LAHARDWARE.COM.



AMBER MURANO, $28; TE-MA.COM.



MADDOX, $39; ROCKYMOUNTAINHARDWARE.COM.



HEART, $15; WATERWOOD; WATERWOOD.NET.



VINTAGE BOTTLE CAP, $9; TWISTDECOR.COM.



MARYLAND BLACK NICKEL, $6; CENTURY-HARDWARE.COM.



BONE ROSETTE, $10; SUMMER HOUSE: 415-383-6695.



ITTLE FLOWER, TO THE TRADE; SABAXTER.COM.



TORQUAY BALL, $20; MACKENZIE-CHILDS.COM.



ROCK CRYSTAL, FROM $18; ANTHROPOLOGIE.COM.



MAFFE, $5 FOR 2; IKEA; 877-345-4532.



LONGHORN, $16; RANCHO DELUXE; 877-847-9510.



ROSE QUARTZ, $45; DOORJEWEL.COM.



UNDERLINE KNOB, FROM $6; AT; ASHDOMEWARES.COM.



...ining room, Donovan chose two small pewter chandeliers because "one big one would have hung mid-mirror." Instead of using real ...ates, he enlarged prints of Staffordshire plates to hang on Peter Fasano's Sarum Strié wallpaper. Chair fabric is from Pierre Frey.



son #6
REPETITION

INTERIOR DESIGN BY T. KELLER DONOVAN
INTERVIEW BY CAROL PRISANT
PHOTOGRAPHS BY JOHN GOULD BESSLER

CAROL PRISANT: ***There's certainly a lot of blue in this house. That's a great blue paint on the dining room walls.***
T. KELLER DONOVAN: A teacher at Parsons School of Design used to say, 'Put a little blue in everything you do.' Some people think blue is cold, but my client loves blue so much she wanted a completely blue house. And that's not blue paint in the dining room—it's strié paper. I have a phobia about faux painting! I think faux has really been overdone.

How would you describe the house?
Main Line traditional. It's on the Main Line in Philadelphia, so that was a given.

That center table in the foyer is about as traditional as it gets—but the skirt is unusual.
You know, I like a house to have a balance of softness and hardness. Here, because there's no rug, and no fabric on the adjacent living room and dining room windows, we needed that skirt on that table. The fabric we chose, a tree-of-life pattern with bugs and vines and leaves, says it all about this house—it's happy, warm, charming, and a little wacky.



What about all these prints of Staffordshire plates? They're in both the living and dining room. Repetition, and multiples, seem to be a signature of yours.
And the originals—they're pattern drawings—are in the guest room. Unfortunately, they're only about three inches big, so I had them enlarged and used the enlargements. In the dining room, I thought that using pictures of plates—instead of the usual real plates—was kind of fun. I'm always looking for prints with lots of blue in them, but they're really hard to find.

You repeat the mirrors in both rooms, too.
I like using pairs in rooms, and I like little details that follow you through a house, like a friend. In these two rooms—and upstairs, in the dressing room—there are Queen Anne–style mirrors, and colors that double and repeat. But even in a single room, for instance, I like to do small dressmaker details—like that tiny blue line around the lamp shades and the pictures in the dining room—that echo in things like the white picot ribbon on the chairs and the carpet binding.

I notice that you've left major windows uncurtained. Isn't that a bit unconventional?
There are these wonderful Palladian windows in the living room, and I decided to draw attention to them with a long banquette that's practically a double recamier sofa. Those bolsters at the end, by the way, are the arms. I would have gone wall to wall with it, but we had to leave room for the air conditioning and heating vents. I really like the upholstered coffee table/ottoman, too. It's so casual. You could perch on the end and tell someone a secret.

OPPOSITE: On the walls in the foyer, the delicate Rose Cumming wallpaper Directoire Stems a stylish foil for Raoul Textile's Miranda fabric on the table—also used on the pillow in the living room, left. William Switzer's updated Queen Anne mirror, a duplicate of the dining room mirror, reflects a small faceted mirror and a Staffordshire blue-and-white plate print.





Stark Carpet's Ruad Squares nicely underpins a living room grouping that's brilliantly freshened by Pierre Frey Colorado fabric in Amiral blue on the sofa with Lee Jofa's crisp New Montrose white on the club chair. The supremely practical "upholstered coffee table" is Donovan's own design



So—with all the blue everywhere else in the house, why hunter green in the kitchen?

Actually, I think it's a color that's been missing from design lately, though I started with the green and beige on the rusty barn star over the stove, and used the green on the 12-foot island. We needed a huge gesture over that island, so we had double-size lanterns made, and then used a pair. The breakfast room is at one end of the kitchen, so we put random stripes on new chairs that were made to look old, upholstered the stripes randomly, and did graduated scallops on the seats. There's a spider chandelier with red-and-white out-of-the-box shades from Pierre Deux and a stationary valance over the windows to get a little fabric in there.

Speaking of fabrics, you've outdone yourself in the master bedroom—and even in the master bath.

I really believe that what makes a house run well is the parents: If they're comfortable, everyone is. So I've used lots of fabric here, in mom's fabric color, and it's *very* cushy. We added some lovely old family pieces to the room, too, and good Baker and Kittinger reproductions. The bedroom ceiling comes to a peak, and the peak of the pictures over the bed follows the peak of the room.

The guest room is pretty cushy, too.

Well, your guests deserve it, don't you think? I put a seating area in there—catch the scallop hem on the sofa!—using the same toile I used on the bed. The moiré plaid pulls everything together.

The way you hung those pictures over the bed make it so clear why you're famous for your "hangs." You really do know how to display art—and mirrors—on walls.

I'm always on the lookout for pictures, especially for big groups of twelves or twenty-fours. I'm a big fan of oversize mats, and sometimes I'll put two or three small prints in one frame. The only thing I ever do the same way is have two hooks put on the back—never, *ever* wire. Two well-placed hooks are a guarantee that your pictures will never hang crooked. When I get my grouping to the room, I look at its proportions and take into account the size, scale, colors and general flow of the space. I lay my pictures on the floor or on a table and decide on a shape—a diamond, maybe, or a long straight line—and arrange the spacing in between. Then I hang. That's so much fun for me. It actually makes my day! *PRODUCED BY DORETTA SPERDUTO*



THIS PAGE: Kitchen countertops are made of DuPont's Zodiaq, a quartz crystal material with a brilliant gleam. [illegible] room chairs from Richard Mulligan wear saucy slip-skirts in a Pierre Frey stripe, Olympe. They surround a Bostonian [illegible] also from Richard Mulligan. Valance fabric is Frances Perry from Carleton V. Chandelier shades are Pierre [illegible]





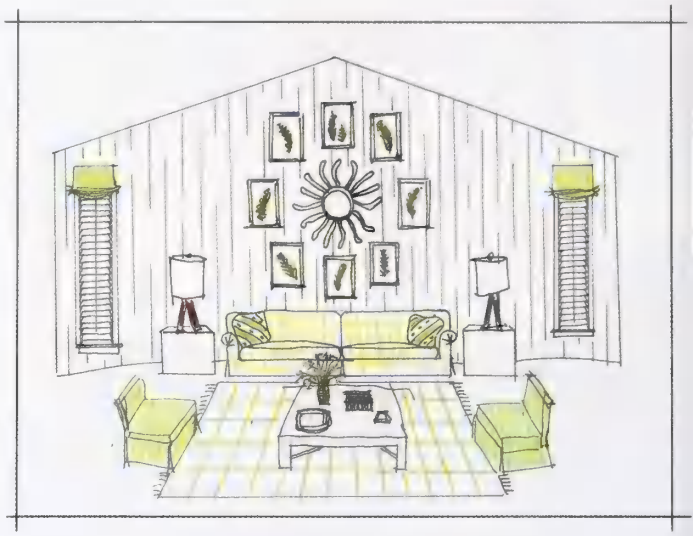
That brown coverlet is really good-looking...

It comes right from the Restoration Hardware catalog! And it's so practical. What could be more practical than brown? You could eat chocolate cookies on it and never leave a trace.

THIS PAGE AND OPPOSITE: In the guest room, a cool brown and white Grey Watkins toile, Scenes from Tuscany, covers the bed and the seating area's loveseat and chairs from Hollander. The headboard is a Donovan design. Bench and coffee table are from Freelich V.


Be My
Guest

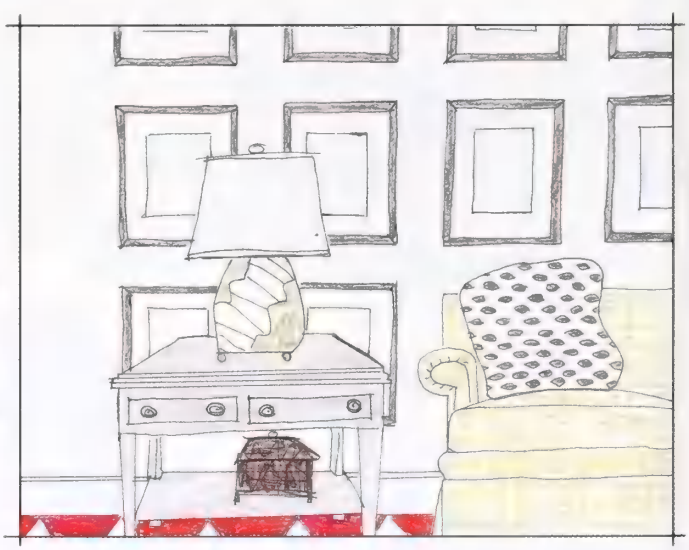
Bill loves the way interior designer J. Keller Bowman hangs pictures. Here he lifts the art of hanging to new levels with solutions for real-life wall dilemmas



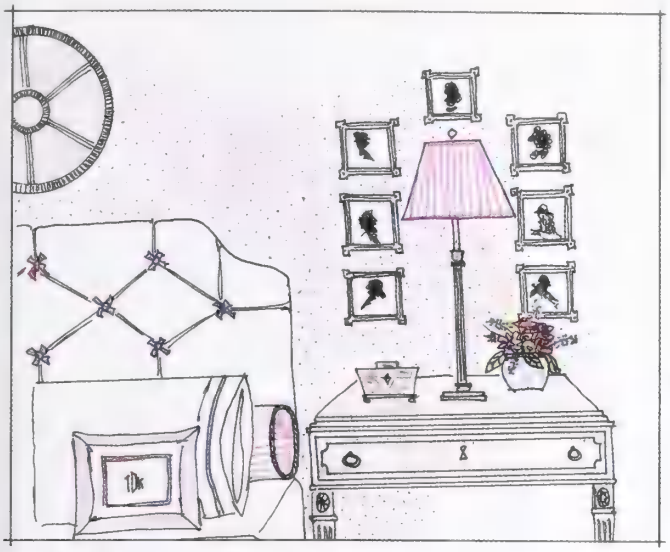
OVER A SOFA: It is important to keep your "hang" from looking static. Try encircling a sunburst mirror with a set of prints. One big gesture is all it takes. >



OVER A FIREPLACE: Lean a mirror off-center, but give it a sculptural companion to keep things in harmony. Top it with a small picture, or two, to lift the eye, and repeat over doorways or tall chests. <



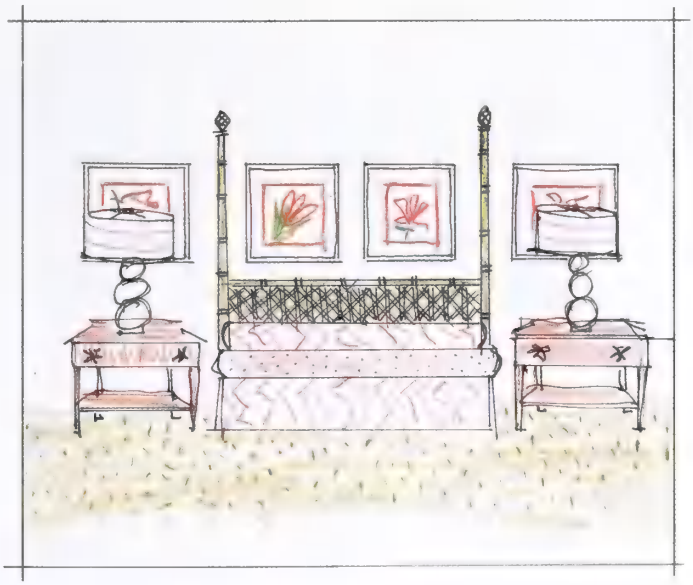
ON A BIG WALL: Go for the full-wall effect. If you have a portfolio of 18 monkey prints (or a stack of photos of your favorite pooch), frame and hang them all [illegible] or behind the furniture. >



OVER A NIGHT-STAND: Create a grouping of dainty silhouettes to [illegible] Try a mirror in an old circular window over the headboard <

IN A HALLWAY: Run with a theme. Here, it starts with a chinoiserie mirror and a collection of ginger jars. [illegible] and make the collection more important. >





OVER A BED: Hang [illegible] and stray each item out along the wall much more arresting than a skimpy row, or the predictable block-of-four. >



OPPOSITE: In the master bedroom, the fine lines in Hinson's Cumberland Stripe find a breezy blue echo on Tea Leaf Curtains from Natural Textiles. The monogrammed dressing table stool in the master bath is from Smith & Watson in Manhattan. The blue lantern is custom.

Isn't that the same mirror you used downstairs?

It's a classic, that Queen Anne arch. I like the fact that the mirror here reflects the blue lantern. Because there's plenty of recessed lighting everywhere, though, it's purely decorative. I like to monogram ladies' dressing table stools, too.





THIS PAGE: Jane Churchill's bold Talpa Stripe puts the pop in master bedroom seating. Antique furniture works well with the over-the-mantel TV, which they tried to hide, "but heck, it is what it is," says Donovan. OPPOSITE: A classic Donovan pattern for hanging art (see p. 106 for more).
FOR MORE DETAILS, SEE RESOURCES





THIS PAGE: Suspended from the kitchen's double-height ceiling are new American Hanaphant pendant lamps with a vintage industrial look from Arc-Int. Gleaming white subway tiles from Urban Archeology clad the lower kitchen walls, while upper walls are brightened with a coat of Flax 1 eggshell paint, a buttery yellow full-spectrum hue by Donald Kaufman. ARROWS, TOP: The deep and roomy sink is Franke's model PSX 110-30-12. Above it is a pair of Boathouse Wallmount sconces from Urban Archeology.



KITCHEN OF THE MONTH /MASSACHUSETTS

Have you ever seen such a remarkably organized and clutter-free kitchen? Leave it to a cookbook writer to know what works best. PHOTOGRAPHS BY ERIC ROTH

MIMI READ: *As a woman who's written six cookbooks and does all her own recipe testing, you needed—and got—a kitchen that's super high-functioning. Yet you also wanted a big, warm, beautiful gathering spot for family and friends. Did you have a guiding vision to help marry these two potentially competing functions?*

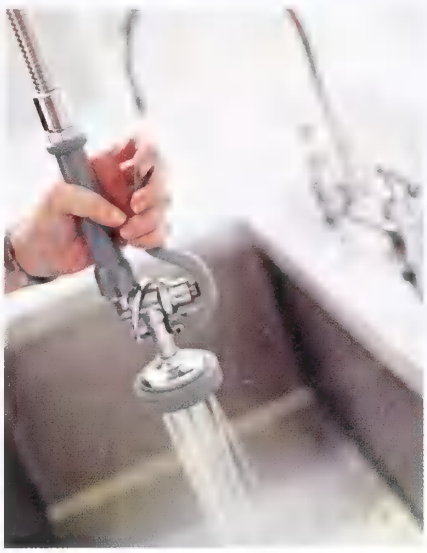
JUDITH BARRETT: I once saw a picture of an enormous kitchen in a grand old house in—I forget which—England or Newport. I tried to capture that feeling of a place where a lot of work gets done, yet it also has a domestic kind of elegance.

How big is your kitchen and who designed it?

It's 27½ feet long and 16 feet wide. It was a collaboration involving several architects and one very opinionated client—me.

What did you ask for?

I needed a lot of work space and I wanted it very clean, no clutter. I didn't want to see my appliances sitting on the countertops. So my microwave, toaster oven, second refrigerator, and second dishwasher are in pantries just behind the kitchen. I have a KitchenAid mixer that flips up—even if it *is* 27 years old! I have three food processors in one of the cupboards, on a shelf that pulls out. Everything is behind brushed stainless-steel doors or white cabinets. I don't even have a dish drain.



A porcelain spray from a pre-rinse unit by T&S Brass makes cleaning up fast and easy.

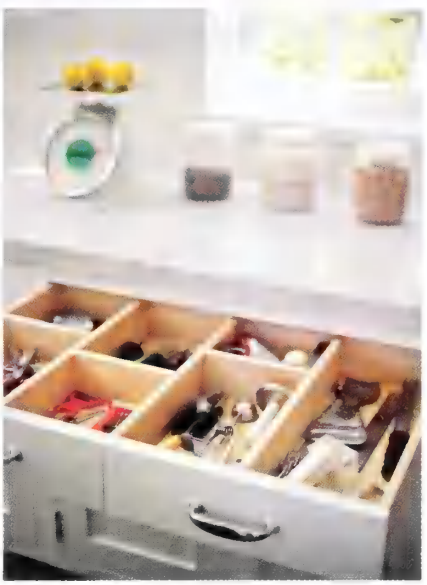
THIS PAGE: The pantry flooring is American Olean one-inch white unglazed hexagonal tile—a gracefully old-fashioned choice. All cabinetry by Heritage Custom Cabinetry; hardware by Siro. OPPOSITE, CLOCKWISE FROM LEFT: Installed over a stainless-steel Wolf Challenger professional series range is a pot filler faucet by T&S Brass. Barrett, who sometimes cooks for eight hours a day, wanted ample cabinet space with a place for everything. Drawers are sectioned so that like equipment can be sorted and stored together.





This is everything I wanted in a kitchen. It's great. I can have eighteen people standing in here, having wine and hors d'oeuvres, with four of us cooking, cutting, and chopping. Big kids and little kids. It's so much fun.





What else makes it feel so open and airy?

There are no upper cabinets in the kitchen. It's like an old villa. To me, upper cabinets seem like a 20th-century thing, and though I needed a modern kitchen, I wanted it to feel old. And of course there's the fact that it's two stories tall. We get natural light on all sides and from the skylights. Even on a gray day, I never turn the lights on.

What do you think is the room's most striking element?

The central 10-foot marble island. It has tremendous scale and sleekness. It's a single slab of Carrara marble, two inches thick, honed instead of polished—I wanted it to look worn and used. A lot of islands have stoves, sinks, and other things built in. But mine is an open, uninterrupted work space.

Are your zillions of small implements organized in thought-out ways?

Once the drawers were in place, I had them section each one. Now I have a knife drawer with all the short paring knifes in one section, the bread and carving knives in another, the chefs' knives in a third. I might have six different vegetable peelers shaped to do different tasks—they're all in one place.

Which features make you wonder how you ever lived without them?

I love my sinks. Both are by Franke—they're very deep, rectangular sinks, one 16 inches wide and the other 32 inches wide. The large one can accommodate the biggest roasting pan I have. I also have a heavy-duty pre-rinse sprayer, typical of restaurant kitchens—great for rinsing baked-on greasy pots and pans before they go in the dishwasher. ■ *PRODUCED BY ELANA FRANKEL*

THE LOOK KITCHEN OF THE MONTH

Here's something we could really use—a restaurant-style spray...bone china that doesn't have to be coddled...and a terrific sealer for stone. What tempts you this month?



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2



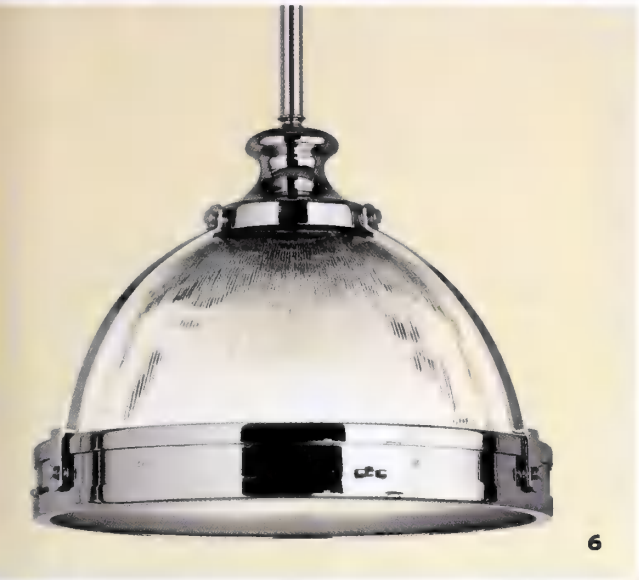
3



4

1. Make soup the old-fashioned Italian way in a **TERRA-COTTA POT** that conveniently goes from stovetop to table to freezer to microwave. From $14. LOAVES & FISHES: 631-537-6066; www.landfcookshop.com. **2.** New from Wedgwood, **ETERNITY FINE BONE CHINA** is perfectly simple, and so strong it comes with a 10-year guarantee—the first offered by the 250-year-old company. Four-piece place setting, $100. WEDGWOOD: 800-955-1550; www.wedgwoodusa.com. **3.** Customize drawers to fit your favorite measuring spoons with **MODULAR DRAWER ORGANIZERS.** Made of lacquered mahogany, the sets of two ($26) or three ($28) boxes fit a 14-by-21-inch drawer. WILLIAMS-SONOMA: 877-812-6235; www.williams-sonoma.com. **4.** Originally made to keep volatile fumes away from hot bulbs, these airtight **INDUSTRIAL WALL LIGHTS** work indoors or out, 10½ or 12½ inches high; $195 with clear glass, $225 frosted. PW VINTAGE LIGHTING: 866-561-3158; www.pwvintagelighting.com. **5.** Classic **SAVOY PENNIES TILE** suddenly feels fresh and modern again. Available in 10 different colors. From $7/square foot. ANN SACKS: 800-278-8453; www.annsacks.com.

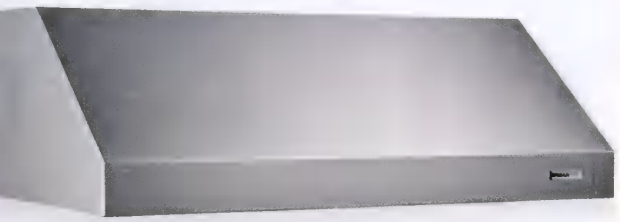
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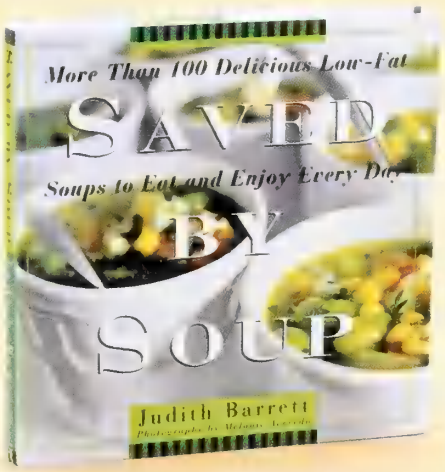
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6. Antique Holophane light fixtures can get quite pricey, but the new **CLEMSON PENDANT** has the same industrial chic and won't break the bank. Diameters from 8 to 18 inches; $179 to $369. RESTORATION HARDWARE: 800-762-1005; www.restorationhardware.com. **7.** The **AREZZO FAUCET** is a dishwasher's dream—just like those restaurant sprayers, but less tall and unwieldy, which makes it better suited to your kitchen sink, $466. ELKAY: 630-572-3192; www.elkayusa.com. **8.** The **ELITE 64000 HOOD** should keep the home chef happy, with professional-style features like infrared food-warming lamps. Widths from 30 to 48 inches; $996 to $1,836. BROAN: 800-558-1711; www.broan.com. **9.** You've seen her kitchen, now try her cooking. You'll find lots of flavorful recipes with less than 3 grams of fat per serving in Judith Barrett's ***SAVED BY SOUP,*** $25. HARPERCOLLINS: 800-242-7737; www.harpercollins.com. **10.** If you cringe at the thought of a stain on your pure white marble countertops, protect with maximum-strength **BULLETPROOF SEALER,** from $31/pint. STONETECH: 877-786-6383; www.stonetechpro.com. ■ *PRODUCED BY SAMANTHA EMMERLING*

RESOURCES

Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet; (M) manufacturer or distributor; (C) custom by or for designer, unless noted. ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

16 COLOR

Paint Sources: **Benjamin Moore** (M); 800-672-4686. **Farrow & Ball** (M); 888-511-1121; farrow-ball.com. **Pratt & Lambert** (M); 800-289-7728; prattandlambert.com. **Donald Kaufman Color Collection**—The Color Factory (R); 201-568-2226; donaldkaufmancolor.com. **Ralph Lauren Paint** (M); 800-379-7656; rlhome.polo.com. **Modern Masters** (M); 800.942.3166; modernmasters.com. **C2 Collections of Color** (M); 800-735-7019; c2color.com.

20 INSTANT ROOM

Interior designer: **Lillian August**; 203-847-3314; lillianaugust.com. **Fitzroy sofa; Dorset chair; Cavendish ottoman**—Drexel Heritage (M); 866-450-3434; drexelheritage.com. **Acropolis chandelier**—Currey & Company (M); 877-768-6428.

24 COLLECTING

Cocktail shaker sources: **Deco Deluxe** (R,T); 212-249-5066. **Depression Modern** (R,T); 212-982-5699. **E.M. Allen** (R,T); 212-737-4374. **Hadley Antiques** (R,T); 212-535-7002. **Mood Indigo** (R,T); 212-254-1176.

27 WEEKEND SHOPPER

Blue wallpaper, Beaded Stripe in Pale Blue by Neisha Crosland—Stark Wallcovering (T); 212-355-7186. **Pink striped wallpaper,** # BP 715—Farrow & Ball (T); 888-511-1121. **Large Leaf Tray**—Michael Aram (R,M); 866-792-2726. **Napoleon III charger**—Source Perrier (MO); 888-543-2804. **Pewter tray** #847.0—Match (T); 201-792-9444.

56 MAKEOVER LESSON #1: DETAILS

Pages 56 to 65: Interior designer: **Fave Cone,** Fave Cone Design; 917-439-2117. *Architect:* Hottenroth and Joseph; 212-941-1900. *Living room:* **Sofas; damask fabric**—Shabby Chic (R); 212-274-9842. **Sofa fabric; rug**—Martin/Patrick/Evan (T); 800-734-8214. **Coffee table**—Charles Jacobsen (T); 310-652-1188. **Stools**—Bourgeois Bohème (T); 323-936-7507. **Paper lamp,** Lampampe—Ingo Maurer (R,T); 212-965-8817. **Beige lamp,** Marseilles—Holly Hunt (T); 212-755-6555. **Wall paint,** #DK23798-5 by Donald Kaufman Color—The Color Factory (R); 201-568-2226. *Foyer:* **Stair wall paint,** #DK23936-5. **wall paint,** # DK23798-5—Color Factory, see above. **Turkey sign**—Thurston Nichols (R,T); 610-972-4563. *Breakfast room:* **Chairs**—Alexandra Diaz (T); 480-970-5550. **Table** by Dennis Leen—Holly Hunt, see above. **Sofa,** Aran Isles—Ralph Lauren Home (M); 888-475-7674. **Scripted pillow,** Caroline Quartermame—**Christopher Hyland** (T); 212-688-6121. **Coffee table**—John Saladino (T); 212-684-3720. **Lamp,** Gravada—Roman Thomas (T); 212-473-0774. **Wall paint,** #DK23798-5—Color Factory, see above. **Blue cabinet**—Paysage (R); paysage.com. **Plasma TV,** KE-42TS2—Sony (M); sonv.com. *Kitchen:* **Cabinet paint,** # DK23737-5—The Color Factory, see above. *Living room detail:* **Acoma vessels**— Mever Gallery; 800-649-8180. **Chest**—Lexington Antique Gallery (R,T); 859-231-8197. **Urn**—Dienst & Dotter (R,T); 631-725-6881. *Bedroom:* **Rug,** Rigaurd—Stark Carpet (T); 212-752-9000. **Bedside Lamp**—Niedermaier (T); niedermaier.com. **Dresser lamp**—Deco Deluxe (R,T); 212-249-5066. **Curtains,** Snowdrift—Larsen (T); 212-647-6900.

66 MAKEOVER LESSON #2: IMPACT

Pages 66 to 73: Interior designer: **Tom Scheerer**; 212-529-0744; tomscheerer.com. *Living room:* **Paint,** Morning Sunshine—Benjamin Moore (M); 800-672-4686; benjaminmoore.com. **Settee fabric,** Henriot Stripe on Ticking—Quadrille (T); 212-753-2995. **Rug,** Moroccan Berber—Shyam Ahuja (T); 212-644-5910. *Front hall:* **Wallcovering,** Lyford Lattice by Tom Scheerer—for Quadrille, see above. **Etagère,** custom by designer. **Seagrass rug,** Biscayne in Natural—Design Materials (M); dmike.com. **Table fabric,** Oxford Cloth in Shrimp—Bailey & Griffin (T); 800-699-6554; baileygriffin.com. **Chairs**—Restoration Hardware (R,MO); 800-762-1005; restorationhardware.com. *Living room:* **Armchairs**—Crate and Barrel (R,MO); 800-996-9960; crateandbarrel.com. **Armchair fabric,** Henriot Stripe on Ticking—Quadrille, see above. **Leather ottoman**—Victoria's Armoire (R); 305-445-3848. **Carved side table**—Source Perrier Collection (MO); 888-543-2804. **Stool**—West Elm (R,MO); 866-937-8356; westelm.com. *Dining room:* **Paint,** Chocolate Candy Brown—Benjamin Moore, see above. **Table**—Mecox Gardens (R,T); 212-249-5301. **Bench leather**—Edelman (T); 800-886-8339. **Seagrass rug**—Design Materials, see above. **Bamboo shades**—New Town House Decor (R); 212-753-3731. **Hanging lamps,** (C) by designer. **Lamp fabrication**—Urban Electric Company (M); urbanelectricco.com. *Boy's bedroom:* **Faux-bois wallcovering**—Nobilis (T); 800-464-6670. **Daybed** (C) by designer. **Bedding**—Garnet Hill (MO); garnethill.com. **Floor lamp**—Restoration Hardware, see above. **Pillow, valance fabric,** The Stag—Decorators Walk (T); 800-523-1200. **Rug,** Rouge Ticking—Dash & Albert (M); 413-442-8200; dashandalbert.com. *Master bedroom:* **Paint,** Ecru—Benjamin Moore, see above. **Bed,** Silhouette (C) by designer. **Bedding,** Rali Patch Indian cutwork—Sam Hilu (T); 212-725-2264. **Canopy; curtain fabric,** Paloma Paisley—Lee Jofa (T); 800-453-3563. **Bedside table**—Sutter Antiques (R,T); 518-822-0729. **Rug,** Chocolate Ticking on Off-White—Dash & Albert, see above.

76 MAKEOVER LESSON #4: REAL LIFE

Pages 76 to 87: Designer: **Brian Jung,** Lowe's; 800-445-6937; lowes.com. **Blue Mist wallpaint,** #4006-9A by American Tradition by Valspar, **Quickrete Epoxy floor coating,** Gladiator Garageworks by Whirlpool—Lowe's, see above. **Carriage House Design Series garage doors,** #51-B—Jeld-Wen (M); 800-877-9482; jeld-wen.com. *Bedroom: Interior designer:* **Barclay Fryery,** 203-862-9662; askbarclay.com. *Painting:* Bruce Miller Painting; 386-424-8216. **Walls,** Discreet White SW6266; **wall trim,** Tricorn Black SW6258; **trim on doors,** Mystical Shade SW6276; **border on floor,** Mystical Shade and Mannered Gold SW6130; **ceiling,** Pickled White, SW3126-P; **porch floor,** Mystical Shade, see above—Sherwin-Williams (R,M); sherwin-williams.com. **Headboard and lion's head**—Barclay Fryery, see above. **Headboard fabrication**—Ralph Dominguez (T); 845-485-5248. **Fabric** on headboard, (body) Cirrus saffron #649035, (welting) Henderson white #649070—Waverly (M,R,T); waverly.com. **Bedding:** White Grand Hotel pilloweases, Lindsay Border Butter shams; Presidio in honey duvet cover; white Bari Matelasse; White Grand Hotel bottom and top sheets; white tailored bed skirt—Sferra (M); sferralinens.com. **Quarto ivory sheepskin**—G.L. Bowron (M); 800-926-9766; bowron.com. **Coronado fan**—Hunter Fan Company (M); 800-448-6837; hunterfan.com. **Campaign bedside cabinets** #8.80105; **Elegant brass lamp with shade** # 9.90611, **Man iron wall panel** # 8.80581; **Stirrup magazine holder** #9.904776; **Twig rim hurricane with glass** #8.80586; **Roman benches** #9971—Global Views (T); 888-956-0030. **Mastersuite closet system**—ClosetMaid (M); 800-874-0008; closetmaid.com. **Closet fabrication**—Dream Closets; 407-590-4878. **Palm Court side chair,** # 920-751; **Postobello Home Oyster Nonogram pillows** #236-26PST1—Drexel Heritage (R,M); drexelheritage.com. **Fabric** on side chair, Sutton Square in white #649744—Waverly, see above. **President's Slipper lounge chairs** in black, #7592-04w; **Cocobark square hassock's,** #6616-83w; Metal charger #3159-69w; **Metal Strip white pelican** #2325-88w; **NG-Alhambra accent table** #6988-83w—Palecek (M); 800-274-7730; palecek.com. **Fabric** on President's slipper lounge chairs, Le Soleil in white #647460—Waverly, see above. **White head on porch; mirror** in closet—Home Goods (R); 800-614-4663; homegoods.com. **Clothes in closet**—Talbots (R); talbots.com. *Kitchen designer:* **Emily O'Keefe,** The Home Depot; 610-582-7064. *Contractor:* **Capitol Installation Corporation**; 717-234-3477. **Range** (ERDE36); **dishwasher** (ED30); **range hood** (EHD3618); **microwave** (DMT2420); **warming drawer** (EW024), **digital entertainment center** (DKEC24S); **refigerator** (EF42BNDB)—Dacor (M); 800-793-0093; dacor.com. Thomasville cabinetry (Saxony door style/Crimson glaze), **Elkay sink,** #ELUHF2520; **Insinkerator garbage disposal; Silestone by Cosentino** in Gray Amazon; **Roxbury pendant lights** from Progress Lighting (#P5100); **Armstrong vinyl tile,** Pomegranate Red # 51814, Sandy Beach #51929; **Ralph Lauren paint,** Cymric Silver; **American Olean tile,** Gloss Biscuit; **Kohler pot filler and Vinnata faucet**—The Home Depot, see above. **Tureens; plates; KitchenAid mixer; Le Creuset pot**—Home Goods, see above. *Dining room:* **Wakefield pedestal table and chairs; Provisions cupboard and display top; Prentis sideboard**—Nichols & Stone (M); nicholsandstone.com. **Ralph Lauren paint,** Master Room. **Roxbury chandelier,** Progress Lighting, #P4507-101—The Home Depot, see above. **Roman blinds,** Stichery Sheer, snow # 615720—Waverly, see above. **Drapery design**—Ralph Dominguez, see above. *Media room: Interior designer:* **Marshall Watson**; 212-595-5995. **All building materials, paint, and patio door**—Home Depot (R); homedepot.com. **Contractor**—Sea Breeze West; 630-585-0123. **Plasterwork**—Buddy Plumlee Studios; 630-876-1264. **Paint**—Glidden (M); 800-454-3336. **Sofa** in fabric #11218-18—Rowe Furniture (T); 540-444-7693. **Orange pillows,** Sweet Spire in Papaya # 27948-12—Kravet (T); 800-645-9068; **Green pillow,** Saldanha velvet #2414-GWF-3—Lee Jofa (T); 800-453-3563. **Chairs; ottoman,** Clift—Rowe, see above. **Fireplace ottomans,** Nelson in # 10771-36—Rowe, see above. **Curtains,** #F69/12147 CS—Lee Jofa, see above. **Lamps,** Le Klint 172B Pendant—Design Within Reach (R,MO); 800-944-2233. **Floor lamp,** Wells #D3319—Robert Abbey (T); 828-322-3480. **Wood bowl; sea spikes**—Vivaterra (R); 800-233-6011. **Clocks' lettering**—Wonderful Graffiti Monograms; wonderfulgraffiti.com. **TV,** LC-37 D90U Aquos LCD—Sharp (M); sharpusa.com. **Mirror,** Convex—Restoration Hardware (R,MO); 800-762-1005. **Pillow, drapery treatment**—Roseland Draperies (R,T); 630-355-1565.

96 MAKEOVER LESSON #6: REPETITION

Pages 96 to 111: Interior designer: **T. Keller Donovan**, 212-760-0537. *Dining room:* **Dining table,** #KT2003-013—Kittinger (T); 716-876-1000. **Chairs,** Handleback chair #U-10—Barton-Sharpe (R,T); 212-935-1500; bartonsharpe.com. **Chair fabric,** Colorado in Amiral—Pierre Frey (T); 212-421-0534. **Mirror,** Queen Anne—William Switzer (T); 212-207-8332. **Sideboard,** George III Serving Table—Wood & Hogan (T) 212-532-7440. **Rug,** Ruad Squares—Stark Carpet (T); 212-752-9000. **Wallcovering,** Sarum Strié—Peter Fasano (T); 413-528-6872. *Foyer:* **Skirted table fabric,** Miranda in Delft by Raoul Textiles—A.M. Collections (T); 212-207-8746. **Wallcovering,** Directoire Star—Rose Cumming (T); 212-758-0844. **Hanging lantern**—Charles Edwards (T); charlesedwards.com. **Etagères** (C) by designer. *Living room (detail):* **Sofa, pillows** (C) by designer. **Pillow fabric,** Miranda in Delft by Raoul Textiles, see above. **Chair fabric** (plaid on back)—F. Schumacher & Co. (T); 800-523-1200. **Coffee table/ottoman** (C) by designer. **Fabric,** Soigné in blue—Roger Arlington (T); 212-752-5288. **Mirror,** Queen Anne—William Switzer, see above. **Rug,** Ruad Squares T/M-2—Stark Carpet, see above. *Living room:* **Banquette** (C) by designer. **Banquette fabric,** Colorado in Amiral—Pierre Frey, see above. **Plaid pillow fabric**—F. Schumacher & Co., see above. **Floral pillow fabric,** Miranda in Delft by Raoul Textiles, see above. **Coffee table/ottoman; pictures of antique Staffordshire** (C) by designer. **Ottoman fabric,** Soigné in blue—Roger Arlington, see above. **Framing**—Metro Frame Art (R); 212-505-1615. **Child's chair fabric,** Milano by First Editions—Roger Arlington, see above. **Sconces**—Hinson & Co. (T); 212-688-5538. **Tray,** #M-47-A by Froelich V—Deborah Cowan & Co. (T); 978-546-8484. **Shutter installation**—Jesco (T); 908-273-6315. *Kitchen:* **Countertop,** Zodiaq—DuPont (M); zodiaq.com. *Breakfast area:* **Bostonian pedestal table; Cutter's chairs**—Richard Mulligan (T); 323-650-8660; richardmulligan.com. **Chair fabric,** Olympe—Pierre Frey, see above. **Valance fabric,** Frances Perry—Carleton V (T); 212-355-4525. **Chandelier shades,** Diane Rose—Pierre Deux (R,T); 888-743-7732. *Guest bedroom and sitting area:* **Headboard** (C) by designer. **Loveseat; chair; ottoman**—Henredon Furniture (M); 800-444-3682. *Fabric:* **Headboard; bedskirt; loveseat and armchair,** Scenes from Tuscany by Grey Watkins—Stark (T); 212-755-6700. **Bedspread, sheets**—Restoration Hardware (R,MO); 800-910-9837. **Coffee table; bench**—Froelich V, see above. *Master bedroom:* **Curtain fabric,** Tea Leaf in Delft—Raoul Textiles, see above. **Skirted table fabric,** Talpa Stripe by Jane Churchill—Cowtan & Tout (T); 212-647-6900. **Headboard** (C) by designer. **Bedspread; sheets**—Casa Del Bianco (R,T); 212-249-9224. **Wallcovering,** Cumberland Stripe—Hinson & Co., see above. **Lamps**—Oriental Lamp Shade Co. (R,T); 212-832-8190. *Master bath:* **Dressing stool**—Smith & Watson (T); 212-686-6444. **Skirt fabric,** Tea Leaf—Raoul Textiles, see above. **Lamps**—David Fuller Design (T); davidfullerlamps.com. **Mirror,** #516 by Harden Furniture—John Andrew (T); 954-923-2020. *Master bedroom sitting area:* **Chairs, ottoman** (C) by designer. **Chair, ottoman fabric,** Talpa Stripe—Jane Churchill, see above. **Curtain fabric,** Tea Leaf—Raoul Textiles, see above. **Cachepots** on mantel—Mottahedeh (R,M); 800-242-3050.

112 KITCHEN OF THE MONTH

Pages 112 to 115: **Pendant lamps,** Holophane (M); holophane.com. **Subway tiles; Boathouse wall-mount sconces**—Urban Archaeology (R,T); urbanarchaeology.com. **Table**—Mill House (R,T); 203-263-3446. **Chairs,** antique—Ann-Morris Antiques (R,T); 212-755-3308. **Cabinetry**—Heritage Custom Cabinetry; heritagecabinetry.biz. **Floor tile,** Iscan Blue Limestone—Paris Ceramics (R,T); 212-644-2782. **Sinks**—Franke (M); 800-626-5771. **Pre-rinse unit,** B2285—T&S Brass (M); tsbrass.com. **Stove,** Challenger Professional series—Wolf (M); wolfrange.com. **Pot filler**—T&S Brass, see above. *Pantry:* **Flooring**—American Olean (M); americanolean.com. **Espresso machine,** Livia 90S—Pasquini (R,T); 213-739-0480.●

CORRECTION

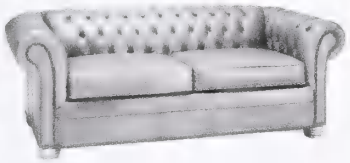
December: In the story "Warm is Hot," we misidentified the Lee Jofa curtain fabric on page 76. The correct name is Skyscraper Sheer in Leaf.

In the story "Happiness" on p. 67, the Web site for the rug featured was listed incorrectly. The correct address is: www.therugcompany.com.

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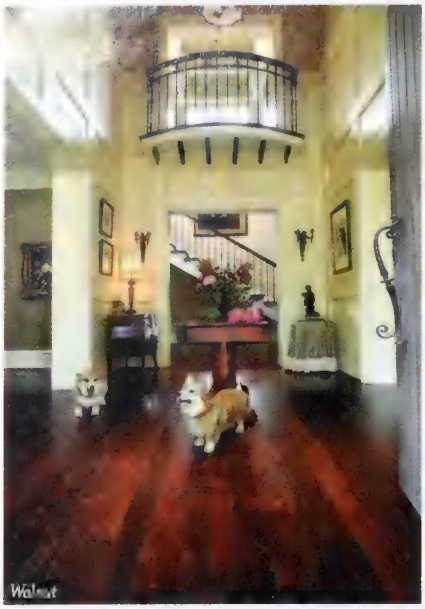
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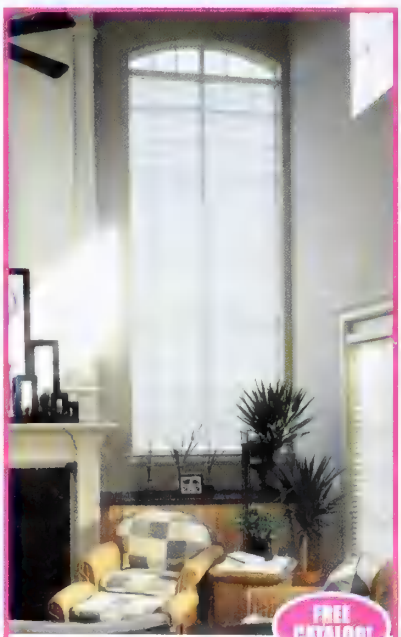
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THE LAST WORDS

What's the simplest thing you've done in an interior that had the greatest impact? Heather Smith MacIsaac gets some surprising answers from designers

So many great lamps, and then rooms, are destroyed by the ***lampshades.*** Nothing can make a more instantaneous dramatic difference than replacing an old dusty silk shade with a brown paper shade or a black shade. I usually opt for one in an Empire style, because its classical shape goes with everything.

MILES REDD, NEW YORK

Wallpaper is one of those things that adds so much personality to an interior without requiring a lot of effort. I like using really ***graphic wallpapers*** in small spaces like powder rooms and closets, or on the ceiling. In my kitchen I ran a Farrow & Ball stripe vertically on the walls and horizontally on the ceiling. With wallpaper, it's so easy to create a surprise.

TIMOTHY WHEALON, TIMOTHY WHEALON INTERIORS, NEW YORK

I pulled furniture out of a house and put it back in different rooms. A bedroom dresser might look great in the living room, and dining room chairs, especially if they're given ***a coat of paint or a new seat covering,*** can easily become occasional chairs.

BETSY BURNHAM, BURNHAM DESIGN, LOS ANGELES

Photo murals have come a long way since the days when they turned up in rec rooms and boys' bedrooms. With digital technology, you can reproduce anything. We papered two walls of a windowless billiards room with images of a rare Ferrari for a Ferrari-obsessed client and we're wrapping the dining room of a beach house in murals of sand and surf. The beauty of it is that there is no other embellishment needed. It's killer.

ANTHONY BARATTA AND WILLIAM DIAMOND, DIAMOND BARATTA DESIGN, NEW YORK

Multiples are a great way to do something dramatic without making a big investment. In a junk shop, we found a notebook from the fifties that was filled with pencil drawings on lined paper. We took it apart, made a grid of those clear plastic sleeves from the office supply store, and displayed them on a dining room wall. It was really powerful, because everything else about the room was so quiet.

CHERYL KATZ, C & J KATZ STUDIO, BOSTON

I remove all but the most important objects in a room. When this editing process is done, each remaining piece makes a bold statement about its originality and superiority. Less really is more.

AMELIA HANDEGAN, AMELIA T. HANDEGAN, INC., CHARLESTON


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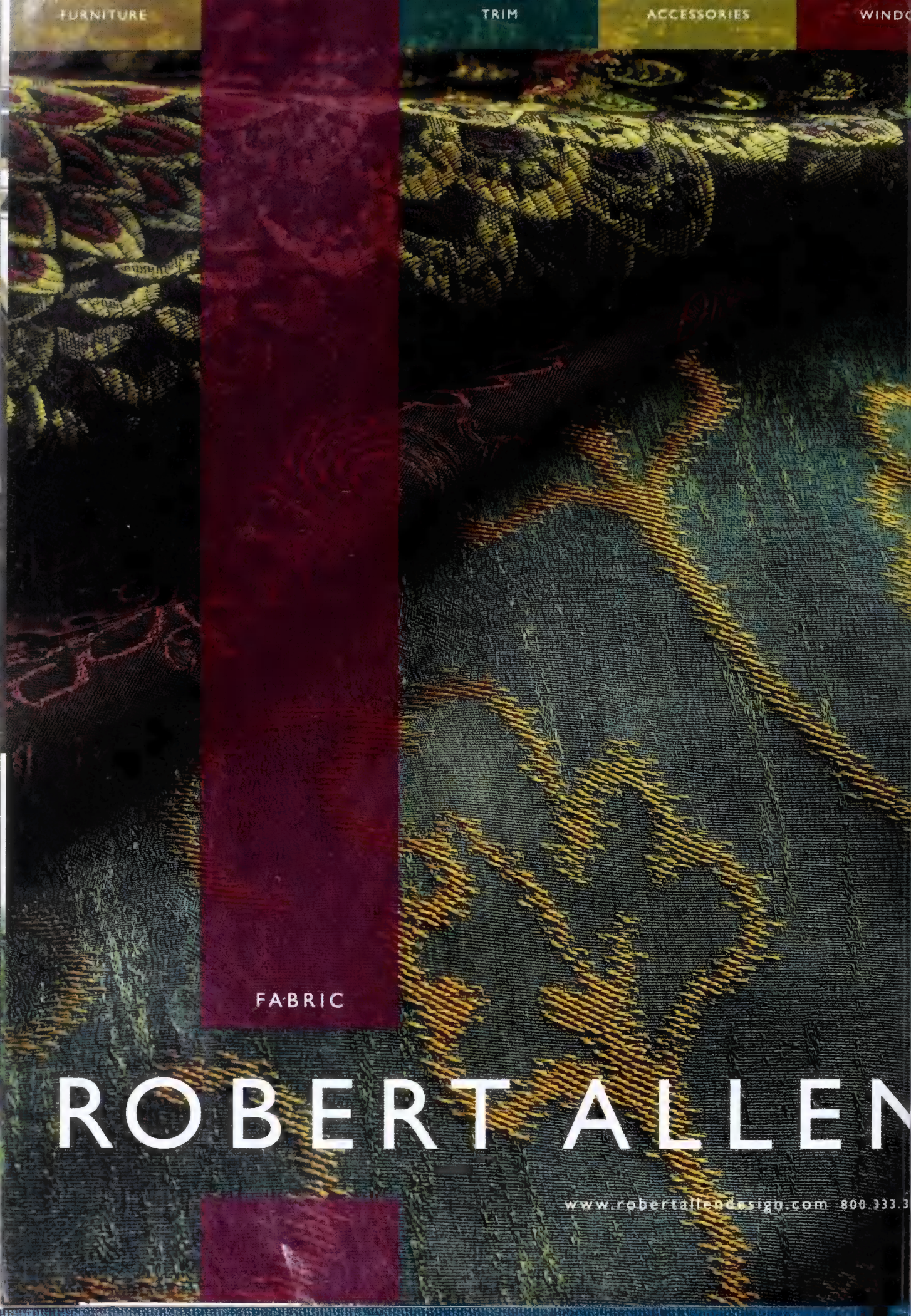
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"Don't give guests a white room—they probably have that at home. Take a chance on this bright coral [Benjamin Moore Coral Reef 012]. Very Palm Beach and lobster salad on a summer day."

INTERIOR DESIGNER SCOTT SANDERS, COLOR: TAKING THE PLUNGE, PAGE 22













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House Beautiful

"Rooms should never be 'done.' Switch pieces around—bring in cut leaves from the garden. It's your house, not a museum! Go ahead and touch!"

INTERIOR DESIGNER SUZANNE KASLER, COLOR IS PRETTY, PAGE 116













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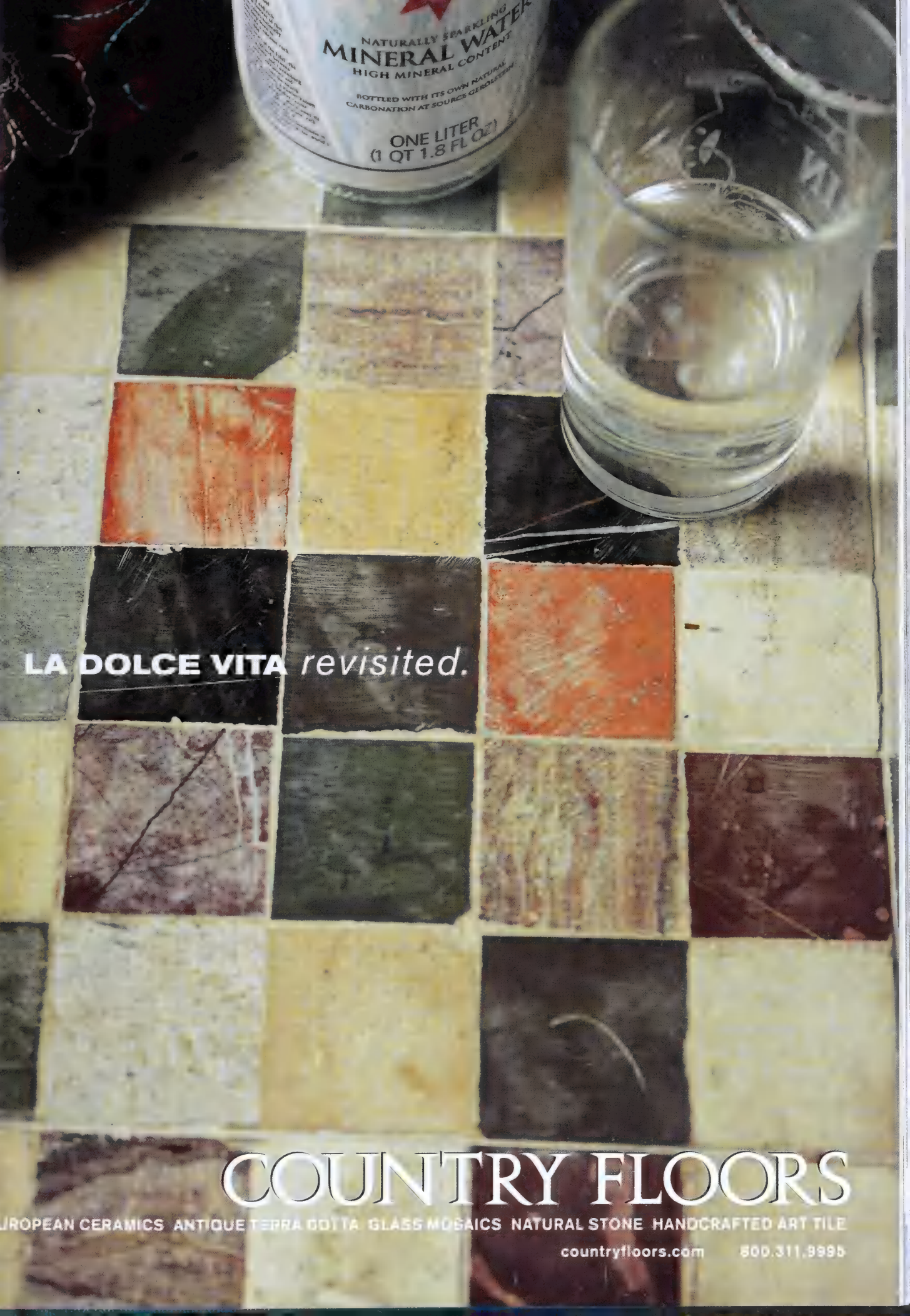
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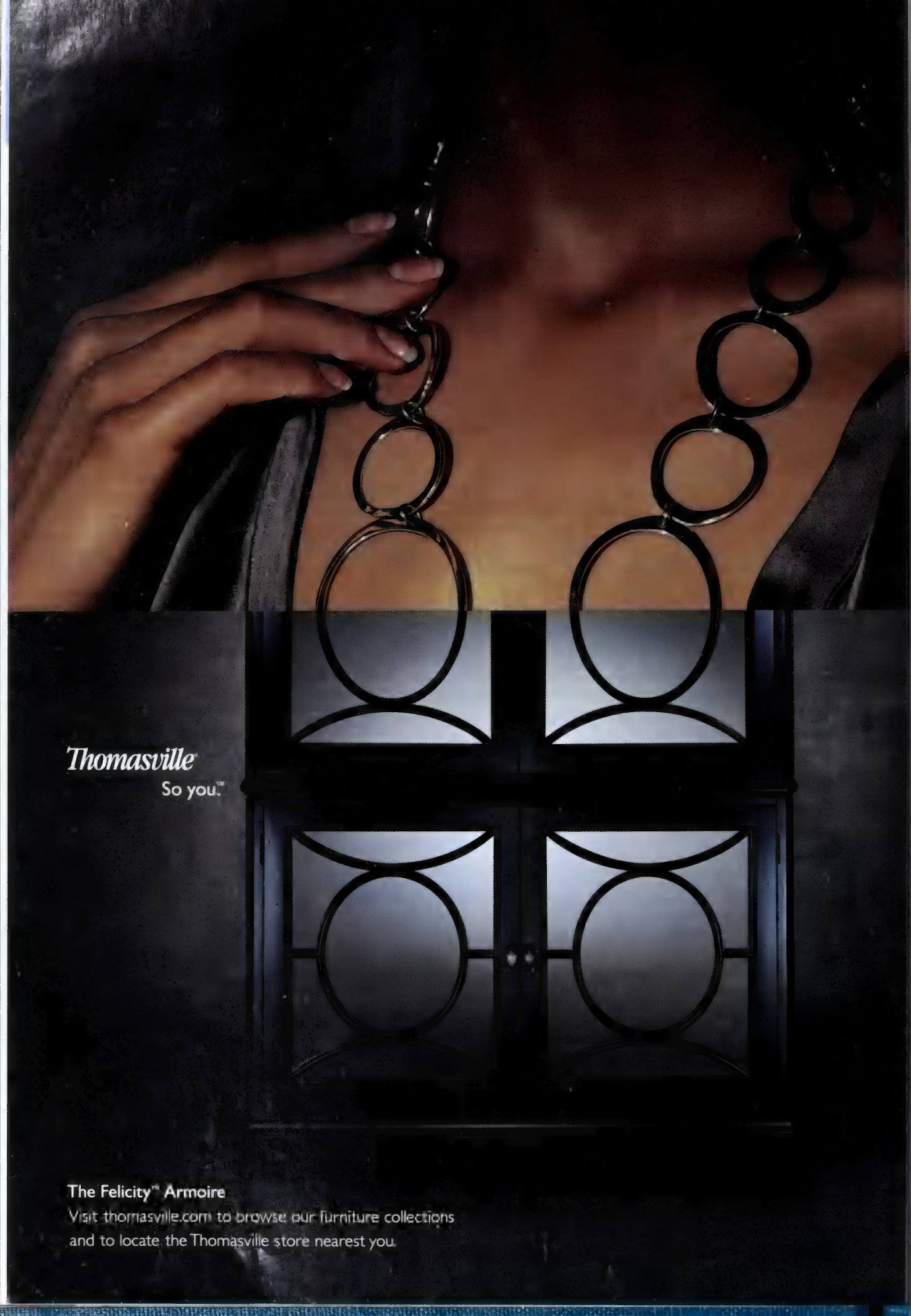
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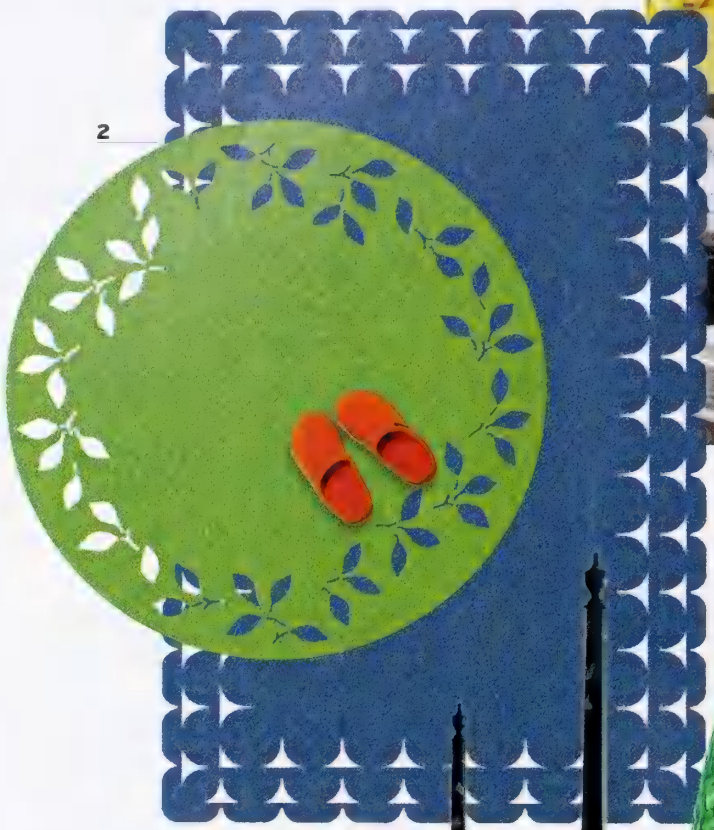


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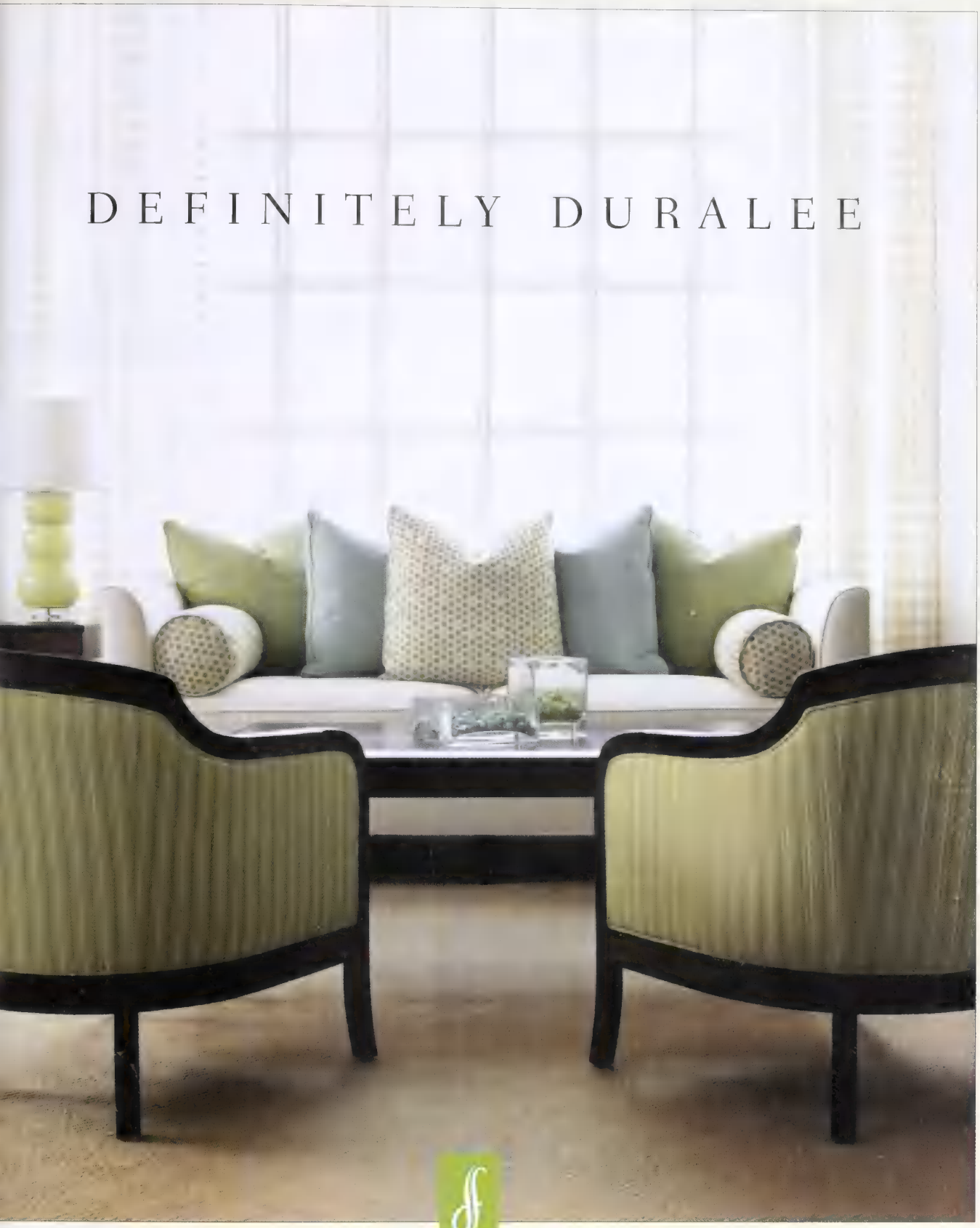
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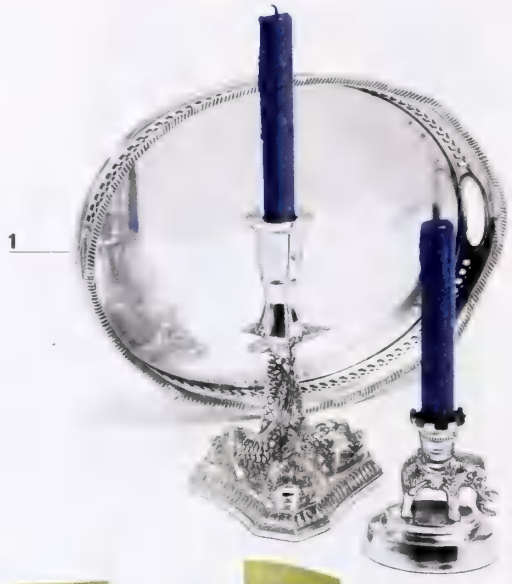


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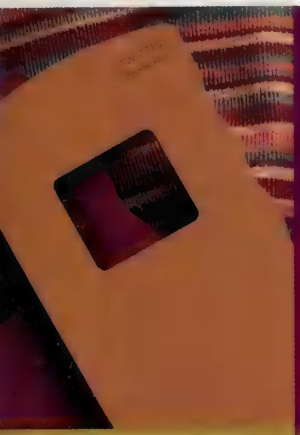

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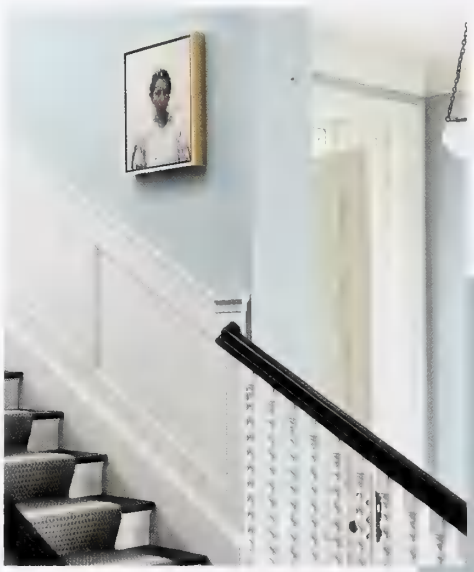
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COLOR TAKING THE PLUNGE

If only you weren't so timid about color, you'd have the rooms you really dream about. Let these designers ease the way—it's not as scary as you think. BY CHRISTINE PITTEL



Wainscoting and woodwork painted in Farrow & Ball's Lime White 1 set off the blue-gray walls in this stair hall by Madeline Stuart.

MADELINE STUART **FARROW & BALL LIGHT BLUE 22**

I'm always surprised when clients balk at color, and never surprised when they realize the difference it makes. In a transitional space like a stair hall, you have more freedom, so we tried a grayish-blue—soft, but with great depth. Once the client saw how it enriched the space, the deal was done.

PETER DUNHAM **RALPH LAUREN OYSTER BAY SS61**

Take this incredible turquoisey blue-green, like you'd see on a cloisonné vase, and paint it on the reverse side of glass. Then use it as a tabletop. You have the effect of color, once removed—even the most color-phobic will usually go for it. And it looks so glossy and deep. Absolutely ravishing.

CHERYL KATZ **BENJAMIN MOORE COASTAL FOG AC-1**

This is a color for people who think they want all white. It's a warm gray with a little hint of green—a good choice for a living room since it still lets you have a neutral envelope, but it's not boring. Cool it down with icy blues, or warm it up with mustard.

ELLIE CULLMAN **BENJAMIN MOORE SILKEN PINE 2144-50**

Pale green is a kind of universal donor. Even our most beige clients seem to respond well to green, probably because it's a color we see so much in nature. This is a soft, celadony green, like a piece of the palest jade. I'll often use it in a master bedroom.

ANTONIO DA MOTTA **DONALD KAUFMAN COLOR COLLECTION DKC-17**

A hallway tends to be a dead space, but paint it this warm Etruscan red and it's a blast of life. You don't have to live in it. You're just walking through. But it's a hook. People can get addicted to color after they paint a hallway.


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SCOTT SANDERS **BENJAMIN MOORE CORAL REEF 012**

Don't give guests a white room—they probably have that at home. Take a chance on this bright coral, sòfter than orange and more hip than pink. Very Palm Beach and lobster salad on a summer day.

KEITH IRVINE **BENJAMIN MOORE UTAH SKY 2065-40**

It's a clean, simple jolt of blue. Simple, like all good American traditions, and I would use it in an entrance hall, against a clear white trim. It's sort of like shock tactics. Get them used to the excitement of a real color here, and then the next injection of color will be a hell of a lot easier.

KATHRYN M. IRELAND **FARROW & BALL BORROWED LIGHT 235**

Start with something pale. Then add more color, if you like, with fabric. This is a beautiful, restful blue, very soft on the eye because of all the gray in it. Lends itself particularly well to antiques and faded fabrics. I do a lot of master bedrooms in blue, because both men and women like it.

SUZANNE LOVELL **DONALD KAUFMAN COLOR COLLECTION DKC-66**

I'd go straight to the library and paint it this deep, luscious purplish brown, like the bark of a tree when it's wet in the rain. A dark color actually expands the space, because it erases the boundaries. Then the room becomes all about the books and the art.

TODD KLEIN **BENJAMIN MOORE MAN ON THE MOON OC-106**

The client wanted yellow in the living room but was afraid to commit, so we landed on this wonderful warm cream, the color of a magnolia petal. As the day wanes, it gets deeper and really starts to glow once the lights are turned on. Who doesn't need a little moonglow in their life?

NOEL JEFFREY **BENJAMIN MOORE MORNING GLORY 785**

Do this soft blue in a bedroom and it would be like waking up to a clear bright morning. If the person is really nervous about color, paint all the trim white. Do white furniture, white fabrics, white bed linens—then you can have a blue room without hitting them over the head with it.



BARRY DIXON **FARROW & BALL PICTURE GALLERY RED 42 AND FOWLER PINK 39**

I took the color of a seashell—actually, it was the inside lip of a conch where it goes into this rosy, fleshy tone—and then re-created it with three parts Picture Gallery Red to one part Fowler Pink. If you can find the color somewhere in nature, it often makes people feel more comfortable.

In this master bedroom by Barry Dixon, most of the furnishings are in shades of beige. The color is reserved for the rosy peach on the walls.

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INSTANT ROOM A JOURNEY TO JAPAN

A master of color and pattern, Tricia Guild translates the beauty of spring in Kyoto into the ultimate East-meets-West fabric line. Here's her idea for a sitting room



HOW SHE'D DO IT

Using fabrics from Designers Guild's new Oriental Gardens collection, Tricia Guild combines cool and warm tones and matte with sheen to create a textural, tranquil sitting room. Shimmery TSUGA (**1**) for accent pillows. TAISHO BLOSSOM (**2**) for curtains. The heavy KIBUSHI (**3**) upholstered on Sutherland's Louis Soleil Lounge ottoman. KATSURA (**4**) on the Louis Soleil settee. To put your ideal room together, see our planners on pages 28 and 30. >



Available where you buy groceries.

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YOU DO THE MATCH "I wanted to keep the painterly quality of this classic Oriental print, but also give it a contemporary feel," says the Designers Guild founder of the glistening printed silk Taisho Blossom (here in Water Blue). The palette of cool aqua, mimosa yellow, and soft mocha sweeps us away to a Japanese garden in bloom. But this is really a fresh take on a floral fabric.
DESIGNERS GUILD THROUGH OSBORNE & LITTLE: 877-322-7420

Add one from this category



METALLICS **1.** When light hits TSUGA in Linen, its sheen comes alive. A lightweight linen, it also drapes beautifully and works well as an accent fabric. From Designers Guild through OSBORNE & LITTLE: 877-322-7420. **2.** Silver and gold threads are woven in a tiny basketweave pattern in REGALIA in Color 12, giving this chenille a subtle glint. By Lori Weitzner for Sahco through BERGAMO: 914-665-0800. **3.** If you're looking for sparkle, look no further: from the aptly named Bling Collection, the lustrous PRECIOUS METAL in Platinum, a combination of silk and Lurex. From JOHN HUTTON TEXTILES: 888-787-7827.

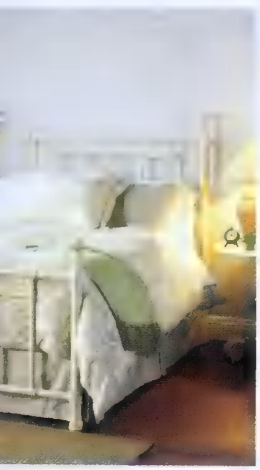
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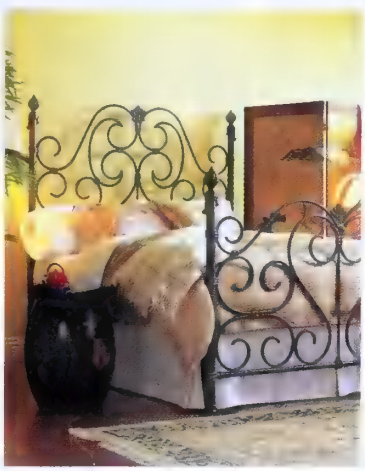
MORE FLOWERS **1.** Drama is the word with KATSURA in Cocoa. The viscose and cotton blend is woven into a stunning cherry blossom design (a collection motif), but a subtle shadow in the ground softens the look. From Designers Guild through OSBORNE & LITTLE: 877-322-7420. **2.** A figured velvet, KIBUSHI in Ocean depicts a stylized version of cherry blossoms. The viscose blend's heft is perfect for upholstery. From Designers Guild through OSBORNE & LITTLE. **3.** Billowing, exotic blooms fill VENUS in Opalescence, a two-ply silk. From JIM THOMPSON: 800-262-0336. **4.** Introduce a smaller scale with the delicately embroidered flowers on 24635-13, an Indian silk. From KRAVET: 800-645-9068. >

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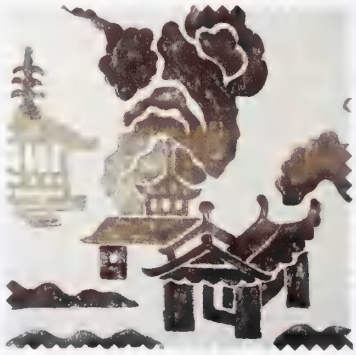
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YOU DO THE MATCH Graphic large-scale lanterns dangle from sweeping bamboo branches in Kabuki Lanterns (here in Parma), a printed cotton. "The ground color changes in the different colorways, but the lanterns are always black and white. It gives the fabric a modern edge," Guild says. Modern done right.
DESIGNERS GUILD THROUGH OSBORNE & LITTLE: 877-322-7420

Add one from this category

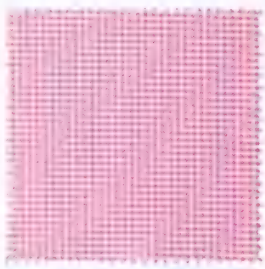


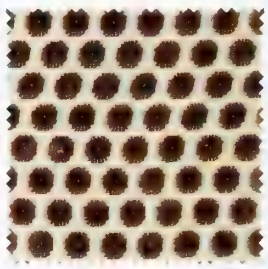




AIRY PRINTS **1.** The old teahouses of Kyoto's fabled Hanamachi area inspired PAGODA TOILE. Here in Cocoa, they dot a rolling landscape and are printed on a cotton and linen blend in a style that recalls artisanal hand-blocking. From Designers Guild through OSBORNE & LITTLE: 877-322-7420. **2.** The bouncy trellis pattern COMBRAY in Chocolate, a printed linen, has a casual feeling. From Michael Devine: 518-758-1355. **3.** In a spacious print, stencil-like floral medallions don the cotton KRIYA. Subtle dustings of metallic add a contemporary dimension. From Harlequin through ZOFFANY: 800-395-8760.

Add two from this category









THE GLUE THAT BINDS **1.** The cotton blend BERKELEY in a garden-fresh Peony, a classic gingham, brings a traditional touch to any room. From Designers Guild through OSBORNE & LITTLE: 877-322-7420. **2.** For a playful effect, try the tactile VELVET DOTS in Umber, of viscose and silk. Each circle has a tiny pink dot dead-center. From SCHUMACHER: 800-332-3384. **3.** NETSUKE in Rose, a cotton blend, uses the same pattern as PAGODA TOILE (above). Its understatement means it can work like a solid, but with more interest. From Designers Guild through OSBORNE & LITTLE. **4.** This silk strié, PRISM in Sunset, has such depth you'll wonder if it's an illusion! From DONGHIA: 800-366-4442. ● *PRODUCED BY ORLI BEN-DOR*



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I WANT TO BUY A GLOBE

EAGLE-EYED CAROL PRISANT SHOWS US WHAT TO LOOK FOR



A LITTLE BACKSTORY A ball on a stand is just a pretty ornament. A twirling ball on a stand is a delightful toy. A twirling ball on a stand that is useful, has vintage style, and educational value is a globe. And collectible globes—as table ornaments, on the floor, or pocket-size—are always out-of-date, but happily timeless. So, decoratively speaking, they're the best of all possible worlds. >

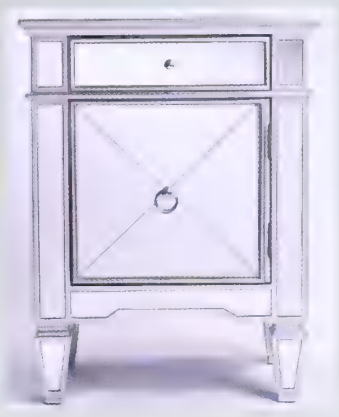
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GOOD

During the Depression, globe-form children's tin banks, like this 4-inch transfer-printed one, encouraged charitable giving. This homely example might bring $95, but with dents and surface losses, it's only $65 at Murray Hudson's, in Tennessee.





BETTER

Only 8 inches in diameter, a 1920s Hammond wood globe has a super-streamlined green-patinated bronze base. Its shellac coating has yellowed the oceans somewhat, but that Art Deco base puts it in the $550 range.



BEST

Also 8 inches around, this little globe brings $1,500 because it's old (it was made in the 19th century); because its French maker is uncommon; because its colors are relatively fresh; and primarily, because it's decorative.

Where do vintage globes come from?

Schoolrooms had globes—usually table models—but so did libraries, which had space enough for impressive floor globes. During the last century, you might have found home libraries and studies with either one.

How can I tell how old a globe is?

Fortunately for us, until around 1900, the date of manufacture was usually printed on it. But after that, collectors have to hit the (history) books and the Web. If you find that Persia became Iran in 1935, for instance, or that Indian Territory didn't become Oklahoma (with that fabulous song) until 1907, you'll have narrowed the date.

What makes one globe pricier than another?

For 20th-century globes, it's primarily the stands. Collectors are partial to those from the 1930s to the early 1950s, since their stands are often quite stylish. Wood stands frequently reflect the furniture style of the period in which they were made: English Regency, for example, or Art Nouveau.

Is there more than one type of globe?

The one you'll come across most often is terrestrial, but there are celestial globes, too, which map the configuration of the heavens for the astronomically inclined. They were sometimes sold in pairs. Many globes were made in Chicago. ●

KEEP AN EYE OUT FOR

- **TWENTIETH-CENTURY HAMMOND GLOBES,** which often had modernistic stands.
- **"FULL MOUNT" GLOBES,** easily identifiable by all their bells and whistles: an equatorial ring around the center; the vertical meridians attached to their stands; and maybe—if you're lucky—eagle finials.
- **UNUSUAL OR FIGURAL STANDS** such as airplanes or the glass bases that were used during World War II to replace scarce metals.
- **GLOBES ON WHICH THE OCEANS ARE IN BLACK** instead of blue. Rarest of all are those with silver—or even gold—oceans.
- **"ART" GLOBES FROM RAND McNALLY,** picturing wondrous ships in appropriate seas, like Chinese junks (in the China seas) and Spanish galleons (nowhere near Great Britain).
- **SLATE GLOBES,** which are not only rare, but enormously heavy. An 8-inch example might weigh 40 pounds.
- **AMERICAN GLOBES ON COPPERY CAST-IRON STANDS**

STAY AWAY FROM

- **PAPER SCRAPES AND RUST** Since globes are made by gluing printed paper to cardboard, metal, wood, or glass, these age spots are common. And dings, of course.
- **STUDENT GLOBES** made of 6-inch cardboard orbs on cheap wire stands. They're bottom-of-the-line.
- **STREAKY, DARKENED SHELLAC**
- **PROBLEMS AT THE POLES.** Check the South Pole, particularly. Should the North have been, um—Pole-axed—the South Pole may have suffered.











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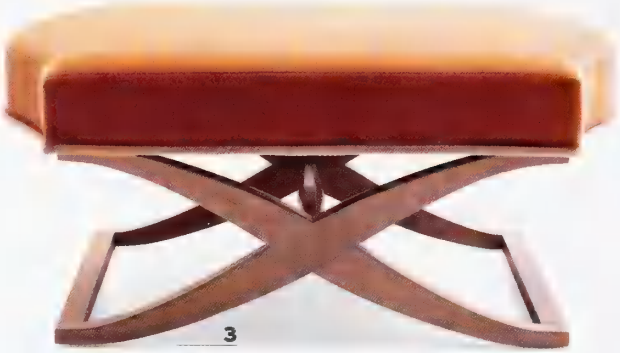
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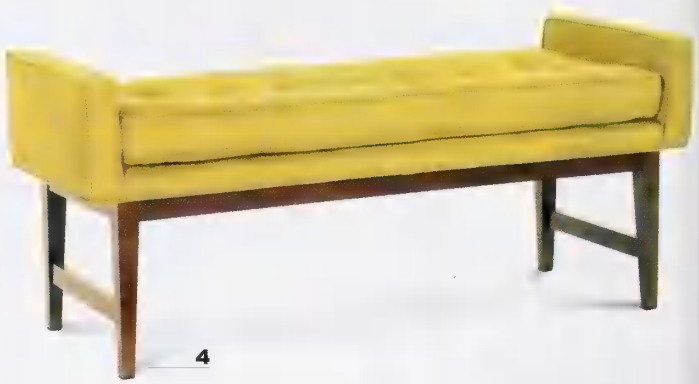
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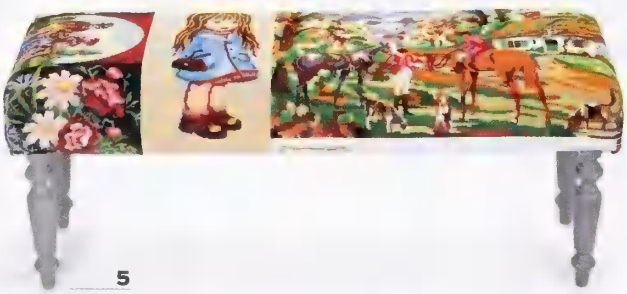
ADD BOOKS AND A BREAKFAST TRAY. THEY'RE SO CIVILIZED (AND SEXY) AT THE FOOT OF A BED

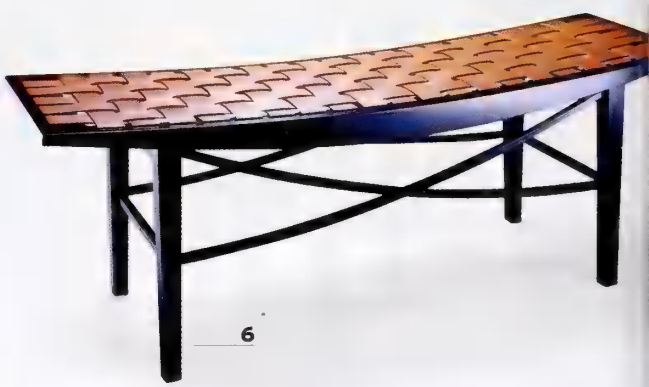

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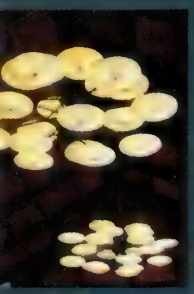
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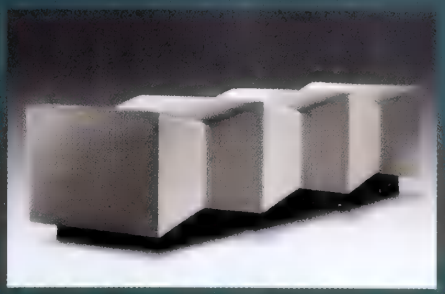

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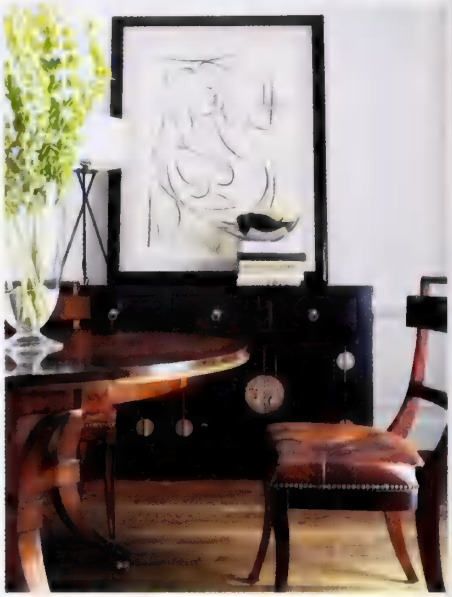
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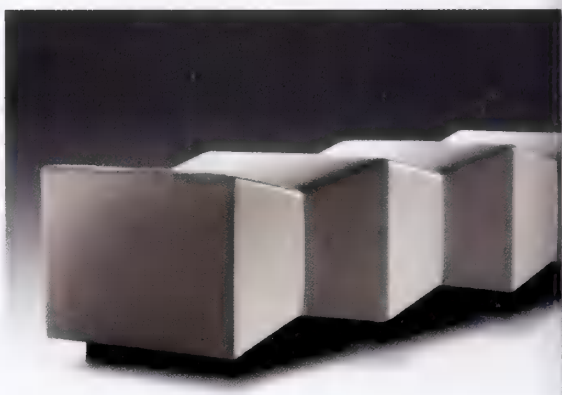
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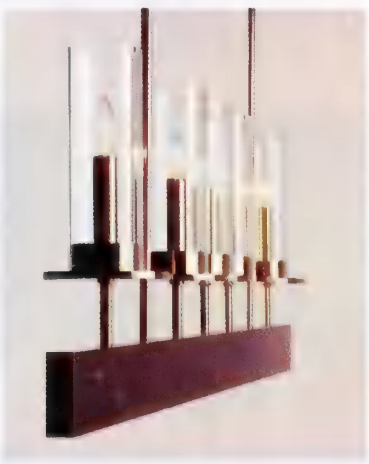
BA

Abadjian's design is handwoven in Romania, fashioned after an 18th-c. Empire design and animated by a layered texture that combines a flat weave with a pile.

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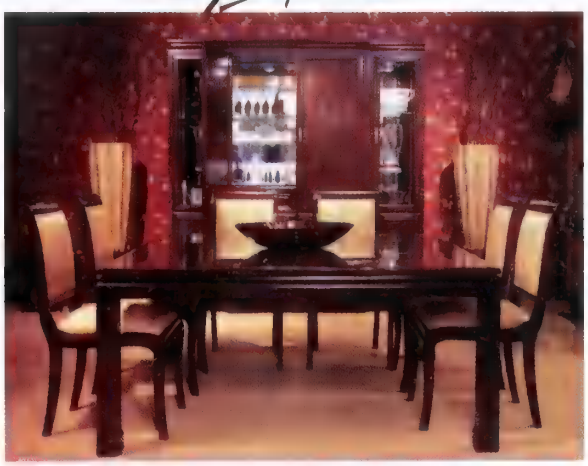
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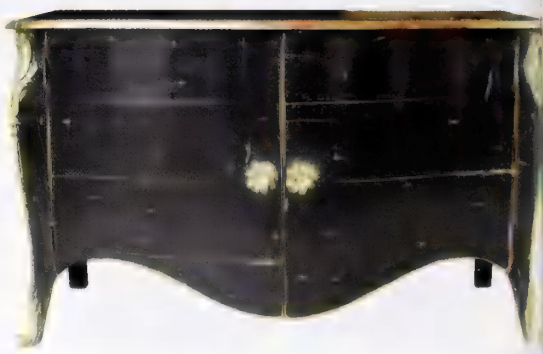
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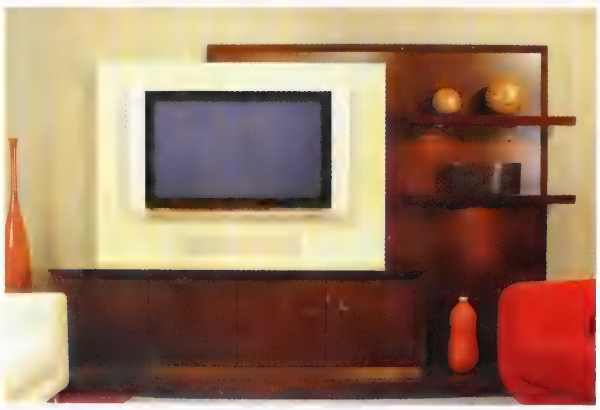
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Celebrating 80 Years of Exceptional Ideas for Interior Designe



House Beautiful hosted a special New Year's luncheon at the top of the Hearst Tower to celebrate Editor in Chief Stephen Drucker's first year at House Beautiful. In attendance was a veritable who's who of the New York design community including top designers and members of the trade industry.



Corinne Kevorkian and Kate Premo, Schumacher with Jamie Drake, Designer



Newell Turner and Alexandra Heatly, House Beautiful with Beth Greene of Kravet



Joan Enger, Claremont; Larry Laslo, Designer; Stephen Drucker, Editor in Chief, House Beautiful and Echo Mackenzie, Edelman Leather



Kate Kelly Smith, Publisher, House Beautiful; Carolyn Reed, Bergamo; Stephen Elrod, Lee Jofa, Caroline Vaughn, Bergamo



Olivier Peardon, Brunschwig & Fils and Sean Sullivan, House Beautiful



Ann Sonet, The Sonet Agency, Lorraine Lang, John Brewer and Ashley Stark of Stark

MAINTENANCE WOOD FLOORS/EVE M. KAHN

Take off the stilettos and put that plant on a trivet. Architectural restorer James Boorstein wants you to preserve the beauty of your floors before it's too late



Water damage, at right, destroyed the cherry and oak inlay in this 19th-century brownstone, which were replaced, above.

Are there common mistakes that I should avoid?

Yes. Overly aggressive sanding. If someone drops a cast-iron skillet that creates a dent a quarter-of-an-inch deep, and then sands a quarter-inch off the whole floor to smooth it out, that will greatly shorten the floor's lifespan. A few sandings like that and your wood floors will become veneer.

So I shouldn't sand at all?

In many cases you're better off screening a floor. Screening is a lighter form of sanding. It uses mesh discs attached to a floor polisher that you can rent for about $25. Screening removes the finish, not the layers of wood. But screening won't get rid of deep gouges and it can be messy, gunky, and slow.

What if my floors are water damaged?

We see people overreact to leak damage. If you come home from a trip and there's been standing water for a few days and part of the floor has warped and cupped, you should let the floor dry out and stabilize. That process could take months, depending on the season and the climate. If you sand off the buckled parts too soon, you may be left with gaps between the boards when they dry out and sink back down.

Are houseplants OK?

Plants on floors cause a lot of water damage, too. Use a trivet under the saucer, so air can get under the plant. Otherwise water can wick underneath and sit there for months, and you'll end up having to sand or patch that spot. Oh, and we sometimes see patches made from the wrong wood. If you don't match the species—and ideally the grain pattern—the patch may wear differently than your existing floors.

To really protect floors, should we avoid wearing shoes?

That depends on the kind of floor, shoes, and your tolerance for surface imperfections—what's politely called 'character.' High heels on softwoods like pine or chestnut can be a problem and stilettos are bad for any wood floor.

How about furniture feet? Should I put floor protectors on them?

On rolling chairs, rubber casters are better, and the bigger the caster, the better. If you have an older floor that's been sanded a few times, the joints between the boards can be very thin and vulnerable enough to break under any point-load. So if you're moving furniture around and rolling a chair on top of them, first put down one of those ugly plastic sheets. For furniture you don't move often, there are leather and fabric stick-ons available. But remember to check them once in awhile. You don't want the fabric to get worn and thin.

Do you have stains and finishes that you can recommend?

For stains, we use aniline dyes or pigmented stains. Minwax and Dura Seal both make good stains—there's not much difference in quality between the brands. For finishes, urethanes can be tricky. If they're not applied well they can have a cheap, tacky, glossy look, and if you reapply one over an existing coat, it won't readily stick to itself. We tend to use boat varnishes, floor paint that's been varnished, or a super-strong sealant from Glitsa that holds up for decades, even in public lobbies.

Is there any maintenance I can easily do myself?

Whatever the finish, damp-mop once a week with a mild soap like Murphy Oil Soap. Mineral oil will hide some scratches, and a rag dipped in alcohol can draw out moisture if you have a patch of cloudiness on your floors, what we call a blush or haze. ●

JAMES BOORSTEIN, INTERIOR RESTORATION EXPERT, TRADITIONAL LINE, 212-627-3555; WWW.TRADITIONALLINE.COM.


Luminous

ASK THE DOG SHRINK/KATHY SANTO

Start her out with that carrier bag *inside* the house ... How to buy the right one

Q I want my puppy to go everywhere with me, but when I put her in her travel bag, she barks. How can I get her to love it?

A



THIS IS A CLASSIC example of: All dogs love their travel bags—unless they don't. Here's my tried-and-true **T.R.I.P.** method for training a dog to travel:

Teach them to love their bag. Keep it on the floor at first, so she can hop in and out of it at will. Make sure lots of cool snacks randomly appear in it and she'll keep coming back.

Recreation inside the bag is key. New toys that your dog has never played with will insure that she looks forward to going on her next outing.

Introduce them to traveling with short trips. For dogs who are extremely sensitive, this might mean going from your kitchen to the living room in the bag.

Please release me. Dogs shouldn't live in their bags. Especially in the beginning, give them frequent opportunities to get out and walk. They'll like the bag more when they realize it isn't a prison.

Also, be sure to give a consistent verbal cue, such as, "Get in your bag!" whenever placing your dog inside. Eventually she'll happily jump into it every time she hears the command. If she tends to sit up in the bag instead of lying down, gently press on her head and say, "Head down," as you zip it up to avoid catching her fur (or ear!) in the zipper.

Mats and blankets should honor the climate. Dogs overheat quickly and can die from heatstroke, so be alert to warm settings. Breeds with push-faces, such as pugs, Pekingese, and shih tzus, overheat faster due to their short muzzles.

Even in cold climates, watch for overheating. In the winter, people typically bundle their dogs in adorable sweaters and pop them into blanket-lined bags. The truth is that a dog is usually going from a heated living space to a heated form of transportation. She shouldn't end up panting like she's in a sauna.

Finally, remember that a carrier bag should always be secured in the car. A sudden stop could cause it to be thrown to the floor. Use a seat belt to anchor the bag into the middle of the backseat of the car. Safe and happy travels!

Trainer and behaviorist Kathy Santo is the author of *Kathy Santo's Dog Sense* (RNUPP). Send questions to KATHYFURHIM@HEARST.COM or visit her Web site (WWW.KATHYSANTO.COM).

CARRIER BAG MUST-HAVES

✱ Lots of mesh panels for ventilation. ✱ Roomy pockets to store my Parson Russell's leash, toys, and treats. ✱ Adjustable shoulder straps. ✱ A front and top entry. ✱ An inside leash ring. ✱ Large I.D. tag.

Because my dog is active—even when he's in his bag—I chose one size up from the recommended size so that he would have extra wiggle room.

I prefer to use the airline-approved Sherpa Legacy Ultimate Pet Carrier, BELOW ($100; SHERPAPET.COM).



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WEEKEND PROJECT/INSTANT MOLDINGS

***Trading Spaces* design whiz Leslie Segrete thought her guest room was unexciting, so she added a few decorative architectural details—with paint, and a very free hand**



WHAT LESLIE WANTED When I saw a picture of a trompe l'oeil doorway that the designers Jean-Michel Frank and Christian Bérard painted in the 1930s for the Guerlain boutique in Paris, I decided to steal the idea. I liked it because it was whimsical, inexact, and took only three paint colors. >

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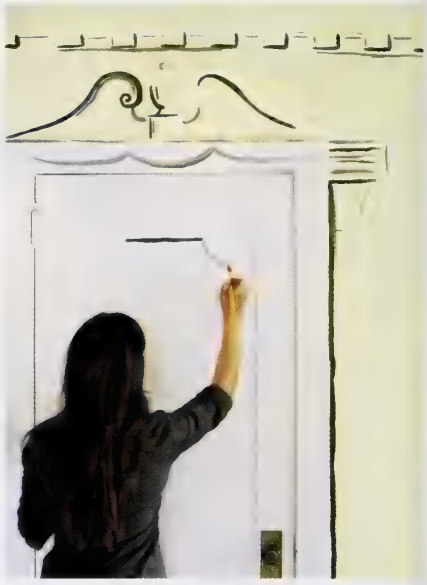
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"Paper is a lot easier to practice on than a wall and a lot easier to correct," says Leslie Segrete, LEFT, of her photo mock-up, CENTER. With a loose brushstroke, RIGHT, she uses Benjamin Moore Classic Brown for the deep tone; Mesa Verde Tan for the middle tone; and Simply White for the highlight. Leslie appears on *Trading Spaces* and cohosts "The Money Pit," a syndicated weekly radio program. Visit her Web site (WWW.LESLIESEGRETE.COM).

LESLIE SHOWS US HOW

Begin by choosing a style that suits your home. For inspiration, look for architectural details you like in houses or buildings; check out online catalogs of retailers who specialize in trimmings, like Dykes Lumber (dykeslumber.com); or an architectural resource book. My favorite is *The Styles of Ornament* by Alexander Speltz (Dover Publications).

Photograph the area you want to paint. Then on the prints, practice your designs, first in pencil, then in paint. My first designs were too ornate—it took me a few tries till I was happy with the look. You'll need three colors to create a shadowy trompe l'oeil effect: a dark, deep one to create depth; a warm tone for definition and to bridge the dark and the light; and a true bright white to highlight. I always use a matte finish.

Prep the wall. Work on a clean, dry surface. First make a template of straight baselines that will serve as your painting guide. I like to use a mountable laser level that gives me straight lines that also wrap corners. I simply trace them with a pencil. You'll want these baselines where long lines occur. For details, like my dentil molding at the ceiling base, make a cardboard template—I did one 12-inch-wide piece—and then keep loosely tracing around it.

Start painting. Buy good 3½-inch scenic fitches—or brushes—like the pros use (go to rosebrand.com). They hold a lot of color and allow for both thick and thin smooth lines. Working in small areas, follow the mock-up, painting with a very loose hand for a scenic effect. Lean into the brush for a wider stroke. Use the tip for a thin one.

Always take a step back. You might need to make adjustments, like adding highlights to get a true 3-D effect. But the design isn't meant to be an exact duplicate of the real thing, so don't aim for perfection. Keep it loose. ●

"The whimsy of this technique allows you to be bold and simple at the same time."






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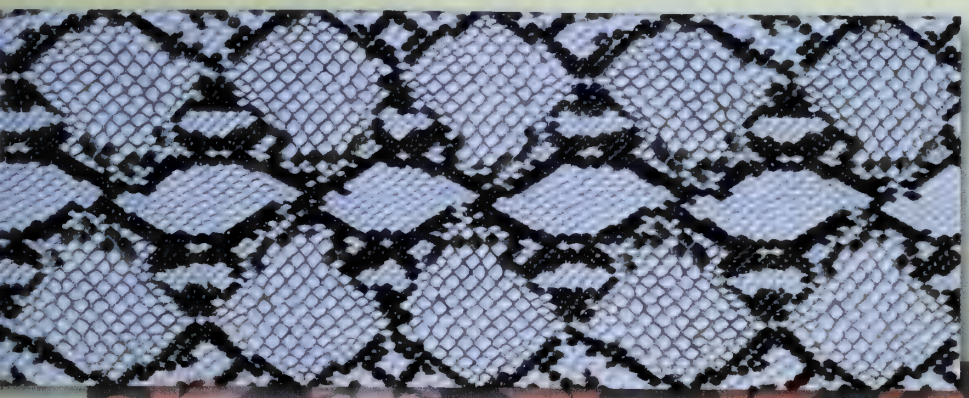
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Pictured: Settecento tiles



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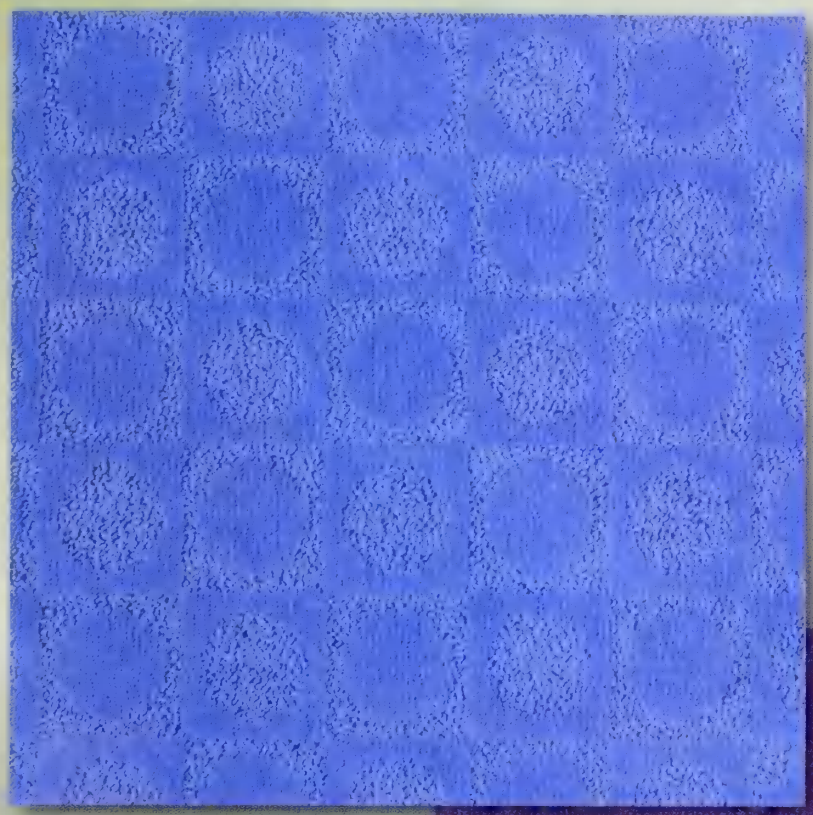
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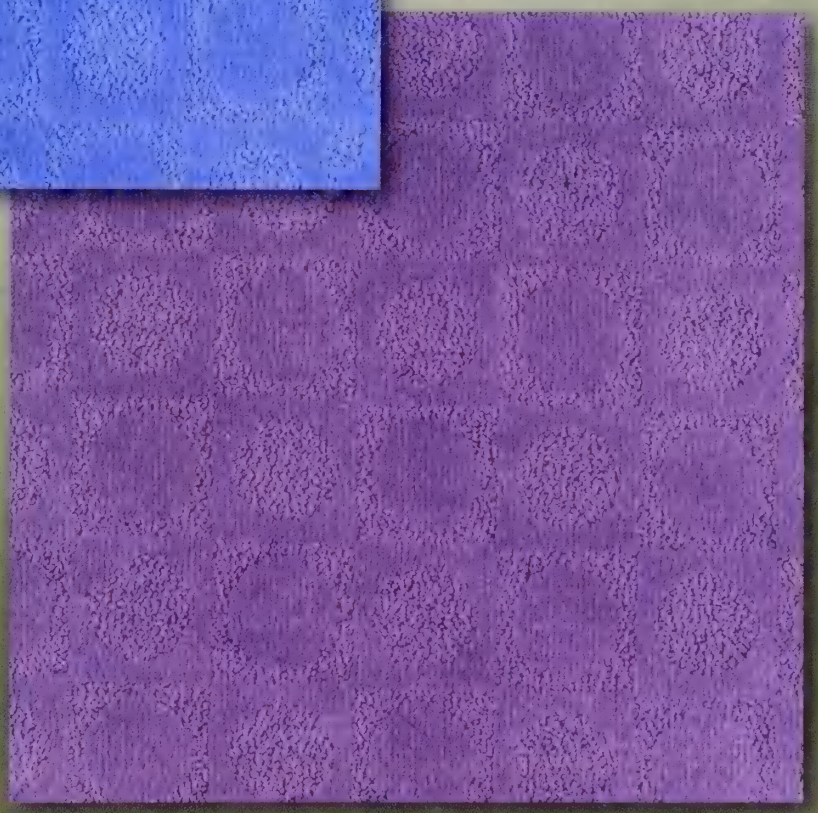


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TECHNOPHOBIA HIGH-SPEED OVENS

Baked potatoes in eight minutes? A rack of lamb in four? Thanks to the latest hot air and microwave technologies, there's always time to cook. Sallie Brady tests the sprinters



for the snacker BLACK & DECKER INFRAWAVE SPEED COOKING COUNTERTOP OVEN

WHAT'S NEW While most high-speeds use some kind of microwave radiation, this high-tech toaster oven regulates electromagnetic light waves and can cut cooking times for convenience foods and cookies in half.

HOW IT WORKED Ideal for small spaces, the 11-x-15-x-14-inch unit does broil and roast, but seems primarily designed for frozen pizzas and snack foods.

WHERE TO GET IT $150; WWW.INFRAWAVEOVEN.COM: 800-231-9786



for the multitasker HAMILTON BEACH COUNTERTOP OVEN WITH CONVECTION AND ROTISSERIE

WHAT'S NEW A countertop with a capacity to rival a wall oven (two 12-inch pizzas), this efficient convection converts to a rotisserie with a simple rod. The hot-air cooking method slashes standard cooking times by as much as a third.

HOW IT WORKED So user-friendly (old-fashioned dials, no keypads), it was out of the box and 40 minutes later, a small roast beef was ready on the rotisserie.

WHERE TO GET IT $130; WWW.HAMILTONBEACH.COM: 800-851-8900

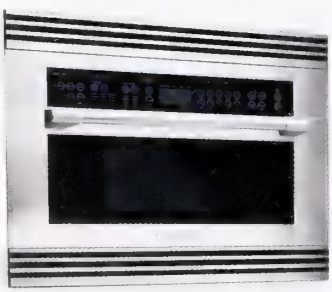


the color solution VIKING PROFESSIONAL SERIES CONVECTION MICROWAVE

WHAT'S NEW The first high speed to come in 14 new color finishes (lemonade, almond, mint julep…) also has matching convection microwave hoods.

HOW IT WORKED One of the biggest (holds an 18-lb. turkey) and most versatile (works as a convection, microwave, or regular oven), the Viking is also the easiest to clean. Available built-in or as a countertop.

WHERE TO GET IT $1,150; WWW.VIKINGRANGE.COM: 888-845-4641



sleeker than sleek ELECTROLUX ICON PROFESSIONAL SERIES HIGH SPEED OVEN

WHAT'S NEW This new convection-microwave wall combo says pro appliance. A streamlined door opens out (not to the side), and a blue LED panel disappears with the touch of a finger. No one will know you microwaved dinner.

HOW IT WORKED With convectioned hot air speeding 60 mph, even fish seared properly. A handy memory stores cooking times for favorite recipes.

WHERE TO GET IT $1,699; WWW.ELECTROLUXUSA.COM; 877-435-3287



fastest of the fast TURBOCHEF DOUBLE WALL SPEEDCOOK OVEN

WHAT'S NEW Debuting this month, it's the fastest of them all. TurboChef's forced air/microwave technology, that cooks up to 15 times swifter than a regular oven, has till now only been in restaurants. This model is for the home.

HOW IT WORKED Be warned: Make a 12-lb. turkey in 42 minutes and a pie in 15, and you'll be hooked on this wonder with a computerlike menu screen and a chime that reminds you when food is 80 percent cooked.

WHERE TO GET IT $7,495; WWW.TURBOCHEF.COM: 866-543-6569

House Beautiful

NOTEBOOK

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MARCH 2007



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ASK THE BAREFOOT CONTESSA/INA GARTEN

Ina's secret weapon—honey vanilla pound cake. PHOTOGRAPHY BY BEN FINK

Q What can I make and freeze that I can serve to last-minute guests who drop by?

A I rarely make something just to freeze it, but I do have two exceptions: I always have homemade chicken stock and honey vanilla pound cake in my freezer to whip up a delicious soup or dessert at a moment's notice. Here is my recipe for the pound cake. In winter, I'll serve it with roasted fruit or I'll toast it and drizzle it with good butter and honey. In the summer, I love a slice of this cake with whipped cream and fresh berries. How easy is that?





Send your questions to inafarm@hearst.com. Watch Ina on the Food Network's Barefoot Contessa (check [illegible] for airtime) or visit BAREFOOTCONTESSA.COM.



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HONEY VANILLA POUND CAKE

MAKES ONE 8-INCH LOAF

- ½ pound (2 sticks) unsalted butter at cool room temperature
- 1¼ cups sugar
- 4 extra-large eggs at room temperature
- 2 tablespoons mild honey
- 2 teaspoons pure vanilla extract
- 1 teaspoon grated lemon zest
- 1¾ cups sifted cake flour
- 1 teaspoon kosher salt
- ½ teaspoon baking powder

1 Preheat the oven to 325 degrees. Grease and flour an 8½-x-4½-x-2½-inch loaf pan. Line the bottom with parchment paper.

2 Cream the butter and sugar on medium speed for 3 to 4 minutes, until light. Meanwhile, put the eggs, honey, vanilla, and lemon zest in a glass measuring cup. With the mixer on medium-low speed, add the egg mixture, one egg at a time, scraping down the bowl and allowing each egg to become incorporated before adding the next egg.

3 Sift together the flour, salt, and baking powder. With the mixer on low speed, add it very slowly to the butter and egg mixture until just combined. Finish mixing the batter with a rubber spatula and pour it into the prepared pan. Smooth the top. Bake for 50 to 60 minutes, until a toothpick inserted in the center comes out clean. Cool for 15 minutes, turn out on a baking rack, and cool completely.

"Air is the enemy of the freezer. If you freeze this pound cake, wrap it tightly in plastic wrap and then wrap it again in aluminum foil. I use a strip of masking tape that says 'Honey Vanilla Pound Cake March, 2007' to insure that I serve it within 6 months.

Things don't last forever in your freezer! Defrost the cake slowly by placing it in the refrigerator overnight and then serve it at room temperature."





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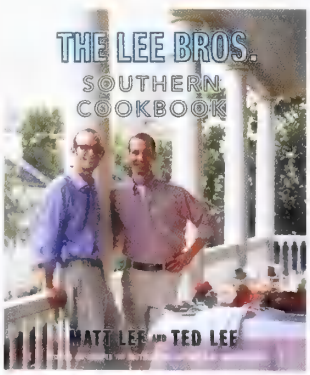
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Authors Ted and Matt Lee

COOKBOOK/DEVON S. FREDERICKS

You don't have to live south of the Mason-Dixon line to love the region's irresistible classics. That's what our reviewer discovered with *The Lee Bros. Southern Cookbook*



Published by W.W. Norton & Company (wwnorton.com); $35.

WHEN MRS. LEE SENT HER ADORABLE BOYS off to Harvard and Amherst, I am sure that she was envisioning doctors and lawyers, academics, or Supreme Court judges being returned to her. Never in her wildest dreams can she have imagined that her boys would earn a living selling boiled peanuts from a catalogue. But in fact that is the path that led Matt and Ted Lee to create *The Lee Bros. Boiled Peanuts Catalogue*, which led them to travel writing, which led them to writing about food.

Today they are two of the more interesting food writers at work in their field. And *The Lee Bros. Southern Cookbook*, their first cookbook, is a witty and inspiring look at Southern cooking in the 21st century. "There has never been a better time to cook Southern," they write. "Great collards are grown by the truckload in New Jersey; and rare Southern ingredients are shipped far and wide. The long held perception that Southern food is a pinch-of-this, pinch-of-that cuisine . . . that it is all about lard—is history."

The boys are dense and zealous in their enthusiasms, and the book is thick with recipes one might expect to find in a Southern cookbook, only taken a step further. There aren't just grits, but lemon grits; delicious grits with bacon and cheddar cheese; and a terrific recipe for cheese grits *chiles rellenos*. I especially liked the recipes for liquid refreshments. Excellent iced tea and cocktail recipes—try the Planters' Punch—and I loved the spiced pecans and deviled eggs.

It wasn't the South that drew me to this book, but the Lee brothers' intelligence and earnest devotion to food. A lot of the recipes are just about plain good eating: excellent meat loaf and short ribs, good pound cakes—the kinds of things you'll always want to cook. >


This is not an Art Nouveau light fixture.
It's a range knob.
dacor.



SHE-CRAB SOUP

FOR 6 PEOPLE; TIME: 30 MINUTES

- 2 tablespoons unsalted butter
- 2 finely minced shallots
- ½ teaspoon kosher salt, plus more to taste
- 1 tablespoon all-purpose flour
- 4 cups half-and-half
- 2 cups Sunday Shrimp Broth or Rich Fish Broth (see book for recipes) or other fresh fish broth
- 4 tablespoons crab roe or any fine-grained orange or pink fish eggs, such as trout roe, carp roe, or tobiko
- 5 tablespoons sherry
- 1½ cups (8 ounces) picked lump or backfin crabmeat
- Freshly ground black pepper to taste

1 Heat butter in a 3-quart saucepan over medium-high heat until frothy. Add shallots and salt and sauté, stirring, until shallots are just soft but not browned, about 4 minutes. Sprinkle the flour over the shallots and whisk around the pan until it is completely incorporated into the butter and shallots, about 1 minute.

2 Add half-and-half, broth, 2 tablespoons roe, and 1 tablespoon sherry, and whisk until roux is incorporated. Cover. When at a simmer, turn to low, uncover, and simmer gently, stirring occasionally, until soup reduces by one-sixth, about 12 to 15 minutes. Strain through a fine-mesh strainer and return to the pan.

3 Add the crabmeat and cook for 2 minutes over low heat, stirring to combine. Season the soup with salt and pepper.

4 To serve, place 1 teaspoon roe in the bottom of each of 6 bowls and ladle the soup on top of it. Drizzle 2 teaspoons sherry into each bowl before serving.

The Downtown Touch: Add puréed Jerusalem artichokes, which give the soup a more velvety body and a milky, nutty sweetness that's perfectly suited to the flavor of the crab. Peel and dice ¾ pound Jerusalem artichokes and steam in a pot fitted with a strainer basket until tender, 8 to 12 minutes. Drain. Purée the cooked artichokes in a food processor or blender until smooth, about 2 minutes. Add the purée to the soup in step 3 and finish according to the instructions above.

DEVON MAKES THE SHE-CRAB SOUP When I was a child, on special occasions that did not involve children, my mother would open one of two elegant cans and serve the contents as a first course: either jellied madrilene or she-crab soup. I wasn't sure I wanted to taste them, but the fact that they were clearly off-limits certainly made them alluring.

To this day, the mention of "she-crab" conjures up visions of those cans. And presented with a recipe for the real thing, I had to try it. Like New England clam chowder, there are as many versions of she-crab soup as there are cooks. Having no idea what it was supposed to taste like, I wasn't exactly sure how much I liked the first batch I made. It was very rich, and I suppose you could say very subtle. I don't happen to like sherry (probably what made this an adult menu item), so I made it a second time incorporating the "downtown touch," the Jerusalem artichokes the boys suggest. Loved the difference! For me, a much better flavor match than the sherry, which I omitted in this version. It was rich, subtle, and intensely interesting. I made no attempt to locate she-crab roe—instead, I used golden fish roe the first time and salmon roe the second time. Both added dramatic color and interesting texture, but I actually think a bit of chopped parsley or chive would have been fine. While this isn't the first recipe that would come to mind if I had some delicious crabmeat, I do think it's important that it's good and fresh. Mine was fresh from Maine. >



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A NEW AMBROSIA

FOR 4 PEOPLE; TIME: 25 MINUTES

FOR THE SALAD

- 1 large grapefruit, supremed (with pith and membranes removed)
- 1 large navel orange, supremed
- ¾ cup chopped celery (about 2 stalks)
- 1¼ cups finely diced Haas avocado (about 1 avocado)
- 1½ cups seeded and chopped cucumber (about 1 large cucumber)
- ¼ cup coarsely chopped fresh basil
- 1 fresh jalapeño pepper, seeded and minced

FOR THE DRESSING

- ⅔ cup buttermilk
- 2 tablespoons lime juice
- 1 tablespoon extra-virgin olive oil
- 1 garlic clove, mashed to a purée
- 1 tablespoon plus 1 teaspoon finely chopped fresh tarragon
- 2 tablespoons unsweetened shredded coconut (if unsweetened is unavailable, use 1 tablespoon plus 1 teaspoon sweetened shredded coconut)
- 1 teaspoon kosher salt
- ½ teaspoon freshly ground black pepper

1 In a large bowl, combine all the salad ingredients.

2 In a medium bowl, whisk buttermilk, lime juice, and olive oil until blended. Whisk in garlic purée, tarragon, coconut, salt and pepper. Pour the dressing over the salad and toss.

3 If you wish, cover with plastic wrap and refrigerate for up to 1 hour to cool the salad and allow the flavors to meld. Toss again before serving and serve with a slotted spoon.

DEVON MAKES THE NEW AMBROSIA I don't know how many of you remember the old ambrosia: canned tangerine segments, canned pineapple, marshmallows, coconut, and mayo. What in the world was that about? And let's remember that ambrosia means food for the gods. The name is still a bit of an exaggeration, but this is a very good recipe to have in your repertoire.

I'm sorry to say that the new ambrosia does not look like it does in the photograph. Once you have added the dressing, it is a lot less attractive. But the good news is that it doesn't matter, because it is delicious. The Lee brothers suggest, but I would insist, that you leave it sit for an hour in the fridge before serving. It literally doubles the flavor.

This is a recipe that can go anywhere that coleslaw might go, and quite a few other places, too. I've served it with lobster rolls, hamburgers, and grilled chicken, and most elegantly with poached salmon. The Lees like to put a scoop of it on a small bed of arugula when they need a salad course in a larger meal. I don't know why it has coconut in it, except as a reminder that this dish, like many others in the wonderfully regional book, has deep and complicated roots.

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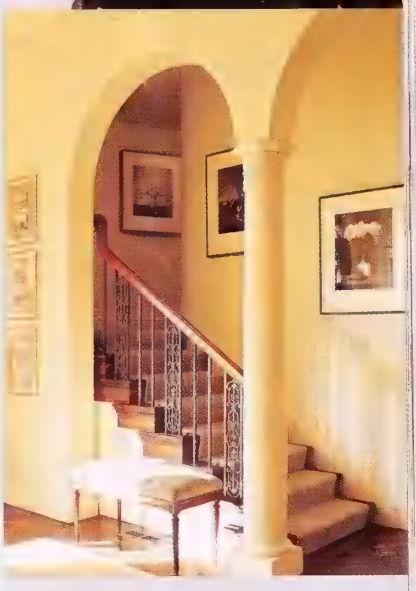
Ceramic Tiles of Italy

House Beautiful
ARCH 2007

It had painted floors the color of fog, and a dining room the color of putty, and the furniture has been covered in the same greige chintz, with just a little blueberry blue in it, for 45 years.









STEPHEN DRUCKER, EDITOR IN CHIEF


color is
dreamy



INTERIOR DESIGN BY MYRA HOEFER
INTERVIEW BY MIMI READ
PHOTOGRAPHS BY TIM STREET-PORTER

Set against a dramatic bay window curtained in charcoal taffeta by Silk Trading Co., Ralph Lauren's Madison Avenue sofa is upholstered in porcini silk velvet, also by Silk Trading Co. The gold pillow is Bergamo's Abbondio silk with appliqués; other pillows are silk taffeta in citrus green or baby blue, by Silk Trading Co. Louis XIV fauteuils are from the clients' collection. The Chinoiserie bamboo coffee table is by Bergères & Marquises.

MIMI READ: You've given this charming 1920s Mediterranean house in San Francisco an unrepentantly sumptuous Continental interior, yet it's not at all forbidding. Can you explain that trick?

MYRA HOEFER: I chose really relaxed colors. In the living room, there are many elegant things, lots of silks and textured velvets, but the wall color creates such a delicate, soft mood. I call it a non-color. It's like stone or lichen from a tree. It's like being inside a beautiful egg. You don't really know if it's a powder blue or a gray or a pale olive, but it's a color from nature, and it puts you at peace.

The colors are also dreamy and misty and floaty—very San Francisco. And there's something about the interactions of all those velvets and silks that makes the colors even more alive. They ripple like watercolors.

They have texture and sheen. I wanted it all fairly monochromatic. The two sofas—the large Knole sofa and the curvy one in the bay window—are wearing exactly the same champagne silk velvet—more like a pale pewter—that has iridescence, and a nap that goes from flat to lustrous. With the pillows I've added touches of citrus green silk, which I love with that gray. The draperies are very rich, deep charcoal taffeta. And two little antique occasional chairs flanking the Knole sofa wear chartreuse green silk, with a pattern that adds luminescence. All this metallic life gives the colors some interest.

Did you paint the ceiling and trim a contrasting color?

No, they're the same color—Benjamin Moore Horizon Gray. If you do a white ceiling, it feels like you've lopped off the ceiling and brought it down. But if you use the same color, it creates a mystery: You don't know how high the ceiling is.

With the exception of many delightful Gustavian interiors, I've never thought of gray as an inspiring domestic color. And yet it's so beautiful in here.

Gray can be industrial looking. Not very nice. But I've spent a lot of time in France and noticed that there, there's an incredible range of grays that they are not afraid of. It's such a beautiful color to go with antiques, with the sparkle of a gold-leaf frame or the powdery richness of a limestone mantelpiece. It can almost be a country color.

Who are your clients?

A couple with three young adult children, but they live here mostly by themselves. They're always having tons of parties because they have a big family in San Francisco—cousins, aunts, uncles—and lots of friends. They have the most wonderful dogs, so naughty and funny, and they lie around on every beautiful piece of furniture. It's a well-loved home.





Longer view of the living room shows Avery Boardman's custom-knole sofa at left, in parami silk velvet from Silk Trading Co. Across from it, a oad Louis XV fauteuil, one of a pair from Bergamo & Marquites, is covered in Robespierre, a plum cut velvet by Clarence House; and a Paulette more custom pillow made of Silk Trading Co.'s navy pure silk taffeta. The brass Arrestyle easel lamp (Italian, c. 1960) displays a painting by unknown artist from the clients' collection. Wonderful faded tassles and chainstitches mingle in a wool and silk Tibetan rug by Stark Carpet.





If visitors get too soothed or meditative in the living room, the dining room will jolt them back to life, don't you think? What color are those walls?

I call it burnt marigold. It's a custom color, between orange and yellow. And it's been glazed, so it looks like caramel has been drizzled over it. It's one of my favorite colors to use because it's just so warm and sunny. Glazed, this color always reminds me of some wonderful old French restaurant with smoke-stained walls—you just know you're going to have a good time! The dining room is very important to my client. She wanted a festive, glowing place for people to gather. I decorated the dining room in her last house, and we just moved all the colors and objects into this one.

You've picked a very different sort of wall color for the master bedroom.

It's ballet slipper pink. Because she loves it.

There are so many soft, lavish, or merry details in this hous little things calculated to engage the eye or the mind. I'm thinking of the master bedroom—that little lampshade an those porcelain figures on top of the antique desk.

We personalize things. It makes them interesting. The lam shade is pleated pearl gray silk, an older piece handmade i France. The old French porcelain figures are all musician from the clients' collection. Their collections are just wo derful. The wife has always loved and collected fine things





her porcelains, her books, her tortoiseshell boxes add real personality to the house.

The daughter's bedroom is certainly the catbird seat. It's very feminine, opulent and fantasy-filled, and yet restrained.
My overall vision is that this is an elegant yacht, and here is a beautiful custom 1930s-style bed upholstered in white piqué and nailhead trim, looking out of a large porthole. And her view, oh my gosh! It looks down to the bay, with the Palace of Fine Arts, a Bernard Maybeck building, at dead center.

How old is she?
She's in college. She's a redhead. You know how redheads look so beautiful in lilac? I painted the room lilac, another one of those non-colors. The curtains are all oyster-colored Belgian linen. And we dressed up her vanity by lacquering the mirror and skirting the table with a royal blue and white taffeta stripe that goes truly beautifully with that lilac. This is not your classic blue and white room. It's sweet and understated.

It's also very pretty, like the rest of the house. In fact, you seem to have no fear whatsoever of the prettiness factor.
I love the prettiness factor! I think prettiness is undervalued. I'm not looking for edge. People are trying to make such big, hard statements that they ignore softness, subtlety, and soul in a room. *PRODUCED BY KATHERINE PEARSON*



In a daughter's bedroom, walls are painted Benjamin Moore's Misty Memories. Haefer designed the 1930s-style bed, upholstered in Schumacher Mignon in snow. The ottoman is covered in Mayfair stripe in plum by Randolph & Hein. The French bergère is covered in Dutton Ruffle Stripe in navy and cream by Silk Trading Co.—the same fabric used to make the skirt for the antique vanity. The cast-resin floor lamp is by Oly Studio.





THURMOND. The homeowners' inherited red lacquer desk comes to life against the master bedroom's rosy walls—Benjamin Moore's Queen Anne pink. The cloud painting is by Walt Hoefer through Hoefer Design. Windows are curtained in oyster linen by Euro Linens West. OPPOSITE: San Francisco landscape designer Elizabeth Eversfield set off the courtyard's formal but romantic plantings. On a brick patio, Hoefer made an outdoor dining room with wrought iron table and chairs from the Amalfi Collection by Janus et Cie. Chair cushions are covered in Sunbrella's natural canvas



find your colors . . .

"The combination of cool charcoal curtains and a warm porcini-colored sofa creates such a dramatic, elegant mood in the living room. Because of the metallic quality of the silk, the draperies hardly appear as fabric at all. They look like molten lead. The silk velvet on the sofa has this amazing nap and sheen. It changes from shimmering champagne to warm stone, depending on how the light hits it. But both are non-colors, so I added crisp gold and green pillows to liven things up."







"You always have to consider the whole environment, including what's out the window, when you choose a wall color. These lichen-colored walls in the sitting room are very calming. They settle the room when storms kick up on the bay. Touches of warm gold and tart green wake things up. The chair color is a cross between chartreuse and pale kiwi, and to me, any colors associated with food make a room feel more organic."



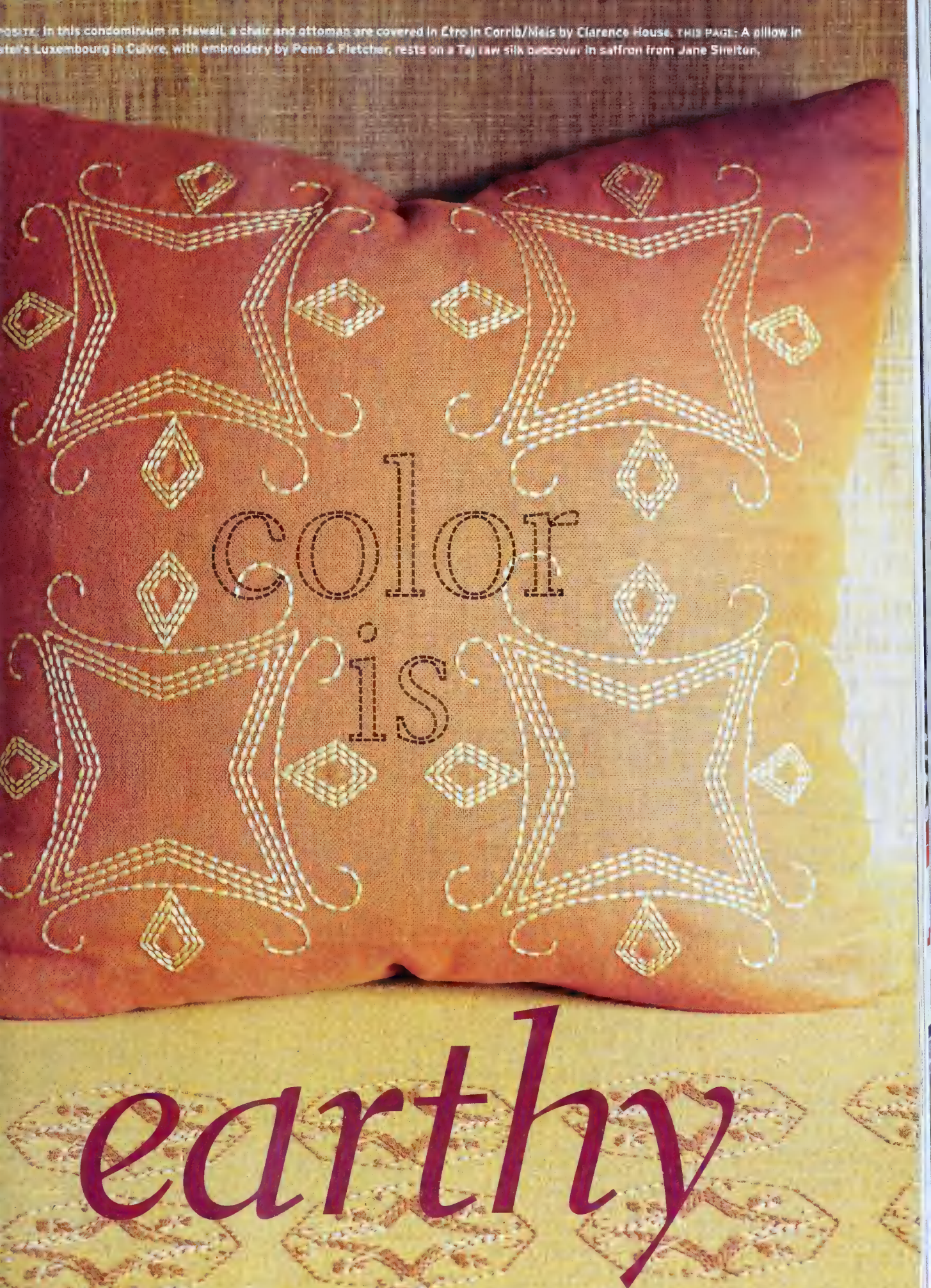
chose lavender for the walls in the daughter's edroom because it's a color she loves. This was a retty setting for it, too, with the sky and bay in the indow. The royal blue in the striped fabric keeps ne room from being too saccharine. It makes it andsome, more classic, but still pretty. And cream the most beautiful backdrop for royal blue."





INTERIOR DESIGN BY
DOUGLAS DURKIN AND GREG ELICH
INTERVIEW BY CAROL PRISANT
PHOTOGRAPHS BY ERIC PIASECKI

POSITE: In this condominium in Hawaii, a chair and ottoman are covered in Etro in Corrib/Mais by Clarence House. THIS PAGE: A pillow in ster's Luxembourg in Cuivre, with embroidery by Penn & Fletcher, rests on a Taj raw silk bedcover in saffron from Jane Shelton.



color is

earthy



THIS PAGE: Stark's Simba carpet was used in the family room and throughout the rest of the compound, as was Benjamin Moore's Golden Straw paint for the walls. OPPOSITE: Durkin designed the table, benches, and lamps in the kitchen. The Prescott bar chairs are by McGuir

CAROL PRISANT: I don't think I've ever seen an arrangement like this family compound on the Kona coast. It's practically a small Hawaiian village.

DOUGLAS DURKIN: It is. The owners, who live in Northern California, wanted a separate bedroom for each of their three adult children. So they acquired five small buildings on a bluff above the ocean, with a stone path leading from the gate entrance through the center of the buildings. One is a family room with a kitchen and dining room and a lanai; one is a master bedroom and lanai; one is an office, one is a guest room, and the last is a guest bedroom suite, with two bedrooms sharing a lanai.

Before we go any further, just what is a lanai?

It's a covered patio, kind of a tropical porch. Because of the climate here—very clean and sweet-smelling, with no humidity—Hawaiian architecture has always taken advantage of open-air living. So, with my design director Greg Elich, I tried to create an old Hawaiian spirit here, as well.

How did you accomplish that?

Well, the walls, ceilings, and shutters were all constructed of native woods, so Greg and I researched the Indonesia-Hawaii connections. We used reclaimed teakwood—salvaged from old buildings, bridges, and barns from various parts of Indonesia—for the furniture. It's of very fine quality, is recycled, and reused, and therefore doesn't encourage the harvesting of old growth rainforest trees. All the furniture for this project was custom-designed, and fabricated in Bali, and designed to have a colonial feel. The upholstery, however, was done by our own San Francisco Bay–area craftsmen. There's a lot of special embroidery patterning on the fabrics here. I like to do complicated things like that with people I know.

Tell me about that intricate embroidery on the fabric. It has a story, doesn't it?

The antique patterns come from gorgeous Indonesian baskets—there's one on the bed in the master bedroom. We picked out those designs that seemed to have an historical connection with Hawaii. To re-create the patterns on textiles, we used dyed cotton thread stitched onto richly colored silk, natural cottons, and linens.

And how did you decide on those colors?

My client absolutely loves color, and she's particularly fond of burnt oranges, so that gave us a starting point. But then we discovered that when we took her favorite orange and added it to all these rich, natural browns of the volcanic landscape and the warm wood tones, the combination was perfectly suited to this amazing locale—mainly because of the intimate connection you have in Hawaii between the indoors and the outdoors. Most locations I work in don't have the open-air flow that we have here, and in a setting like this, the opulence of nature and the manmade can actually seem to intertwine and blur.

They intertwine so successfully, even the bathrooms appear to derive from the outdoors.

They actually do. Greg and I chose earthy beiges and browns for them, plus a quiet travertine marble for the tub and countertops, but each bathroom also enjoys the unimaginable magic of a private outdoor shower. You shower within a backdrop of lush, rustic textures—shiny leaves, cool smooth stones underfoot, rough lava walls.

I see you've used a lot of those lush, rustic textures in all the rooms.

I find that I'm drawn to rich textures. In the family room, even that matlike wool carpet, which is really a multicolor weave, adds texture. But because the colors and the woods are so rich in the room, we chose a completely neutral white paint for the walls.

And I guess you didn't want to distract from those views...

You're absolutely right. All the rooms open onto gardens, and the family room and the master bedroom look out toward the ocean. For the bed, which 'floats' in the room and faces that view, we based our design on the traditional structure of Javanese houses. It's made with mortise and tenon construction where one piece slots through another. See the tenon coming through on the foot posts?

With your careful historicism and all these exposed woods, lush gardens and lava walls, it's really an exotic travelogue come-to-life here.

Except for the wet bar on the lanai!

PRODUCED BY KATHERINE PEARSON







Opening off the family room, a poolside lanai is furnished with reclaimed-teak chairs and tables, designed by Durkin to mimic Hawaiian colonial furnishings. The durable fabric on the seat cushions is Chameleon in Copper Dome by Perennials.



"Talk about tropical luxury. A bank of windows over the tub! All the bathrooms are totally private, but the master bath, with its niche and Ohia wood columns, has an extra touch of grandeur."

"To bring in the colors from the garden just outside a guest bathroom, I embroidered the orange bedspread covers with intense green thread."





THIS PAGE: In the master bedroom, the bedcover and pillows are Malabar's Kenka fabrics, hand-embroidered by Penn & Fletcher. OPPOSITE, TOP: The bathtub deck stone in the master bathroom is Ambar Premium. OPPOSITE, BOTTOM: A guest bedroom with a custom Durkin desk.



A guest room bed is dressed in Pethexxx by Bergamo. Bamboo fabric in Squash by Holister covers the club chair. The bedcover is Jane Shelton's Tajima silk in Southern Ice; the "thrive" on the footboard is a strang from Noa Noa. Embroidered silk pillow fabric is from Castel.



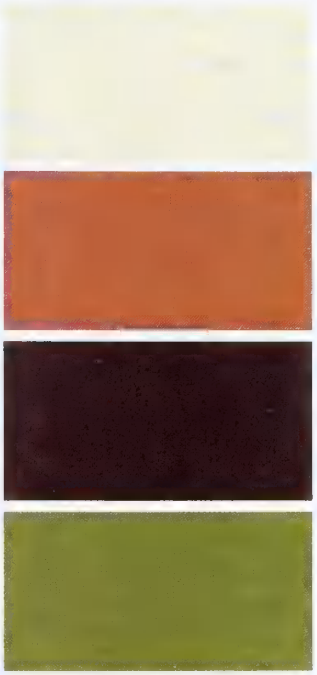
An outdoor shower is more like a shower garden, with its stacked lava wall, luxuriant tropical greenery, and naturally occurring lava formation (seen in foreground) from Indonesia. The towel rack design was based on batik drying racks used in Bali. Fittings are by Waterworks.

find your colors . . .



In the breezy lanai shared by two guest rooms, a giant carved wooden slit-drum from Indonesia is mounted in front of a wall of plants. The Javanese daybed is covered in Chameleon in Copper Dome by Perennials; chairs are covered in Classico in Pesto by Perennials. Plumeria lei flowers cascade onto an antique Javanese trunk.





"All color in the rooms is reserved for the soft furnishings. In the family room, the palette reflects the natural surroundings, blurring the division between indoors and outdoors."



"The client loves color, especially burnt orange, so the 'floating' bed in the master bedroom was enveloped in rich—but not bright—variations of her favorite hue." FOR MORE DETAILS, SEE RESOURCES



color is SUBTLE



INTERIOR DESIGN BY FRANKLIN SALASKY
INTERVIEW BY CHRISTOPHER PETKANAS
PHOTOGRAPHS BY PIETER ESTERSOHN

In the living room, a pair of curvy leather Loge lounge chairs from M2L are juxtaposed with an angular Zanotta sofa. Franklin Salasky designed the marble platform table. The mirror-finish stainless-steel occasional tables are from Cappellini; David Weeks floor lamp from Ralph Pucci.







CHRISTOPHER PETKANAS: You make a very persuasive case for gray—slate gray, mouse gray, lavender gray—in this New York pied-à-terre. Even the Brita water pitcher is gray!

FRANKLIN SALASKY: Gray—mixed with white and flashes of silver—was a shortcut to the modern, minimalist atmosphere the owners wanted to create. Most of the 'real' color is supplied by photographs. My clients are big collectors of Gyorgy Kepes, Sarah Moon, Marc Riboud. They're a forward-thinking couple who live between here and the suburbs.

Gray can be so nuanced and expressive.

There must be a dozen permutations in the living and dining rooms alone. Gray has always been with us. Think of Angelo Donghia . . . Bill Blass . . . Joe D'Urso . . . Calvin Klein. . . .

Was the same white wall paint used throughout?

As you make your way from the living room to the bedroom to the library, the whites—all by Benjamin Moore—become progressively warmer, first Super White, then White Dove, and finally Linen White. The casual visitor probably wouldn't remark on the difference, but it does register, at least subliminally, and is definitely worth the extra effort.

The living room looks quite spare, but when you're in it you find you've got everything you need, and that it's really very comfortable.

I was conscious of maintaining a sense of amenity. The sofa measures nine feet, which should be big enough for anyone. The little square occasional tables are right at hand to catch whatever you need to put down, whether a book or a cocktail. I designed the platform coffee table, a big disc of black marble on shining cylindrical legs. One of the two leather lounge chairs has a matching ottoman so you can put your feet up.

That's a rather formidable dining table.

My clients entertain a lot. They wanted a table that could seat sixteen. The one we settled on had a huge slab of natural oak with an open, beautifully pronounced grain, but the color was wrong—yellow—so I had it finished with a white glaze. The gatelegs pivot to support two hinged leaves.

THIS PAGE: The aluminum-and-glass Schlitz Up hanging light in the dining room is by Ingo Maurer. The Cab leather dining chairs from Moss are paired with an oak Isaac table with hinged leaves, from Troy. Wall-mounted console by B Five Studio. Stained a dark walnut, the basketweave floor is original to the prewar apartment. OPPOSITE: Black West Elm china is mixed with black Baccarat goblets by Philippe Starck.



The crown moldings and baseboards aside, there are very few references to the past here.

It was very important to the owners that almost everything we put in the apartment reflect the present, that it be made today and available in the marketplace. There was little looking back. When we first started talking about the floating sideboard I did for the dining room, I suggested goatskin or shagreen, but they were rejected because of their association with Art Deco. The husband happened to be holding a fountain pen with a knurled barrel, and he just dropped it on the table, saying, 'How about something like that?' I extrapolated on the texture of the pen, and designed the console drawers in metal mesh.

What's the most dramatic change you imposed?

You originally entered the living room from the entrance hall through a pair of nothing bookcases, and we didn't hesitate to get rid of them. A cantilevered console in sandblasted aluminum divides the two spaces now, but in a much lighter, more abstract way. Again, it was crucial to me that amenity not be sacrificed. The console does its job—holding keys, mail—without being a big hulking piece of furniture.

It's encouraging that the dream kitchen is actually used.

The wife is an extremely disciplined cook and knew exactly where she wanted everything to go. Bulthaup does the most efficient, low-maintenance kitchens. The floor tiles are a cork and-linoleum composite—very easy on the feet.

And I see you've reinvented the headboard.

It's lightly quilted linen, and it runs the entire length of one short wall in the master bedroom. It incorporates the bedside tables and reading lights, so it took a cabinetmaker and an electrician to pull it together.

The study is one of the few places where you departed from gray and white and used pieces from earlier in the century.

Since it's the family room—when the grandkids come over this is where they watch television—I thought it should be warmer and cozier, so I let go a bit with golds and olives and terra-cottas. The Pierre Chareau desk is a re-edition of a design that's still in production.

How did you squeeze so much luxury out of such a small bathroom?

We blitzed it floor to ceiling with 4-by-12-inch Thassos marble bricks laid with straight rather than staggered joints. It's amazing the feeling of indulgence you can create with massive quantities of the same material. *STYLED BY TODD MOORE*



HIS PAGE: The Gultheup kitchen has a Sub-Zero refrigerator, a Wolf cooktop, stainless-steel drawers, and a Bertoia barstool from Knoll. OPPOSITE: ritz Hansen PK campaign stools from Tray Unfold below a grid of György Kepes photographs in the entrance hall, which was opened up to the living oom by replacing a pair of bookcases with a cantilevered console. Crackle-glaze and "platinum" double-gourd vases from Nest.



THIS PAGE: The headboard, in suited Raglan & Gallagan linen, was designed by Soleasky to include Estiluz wall lights from Lee's Studio and floating storage units. Artwork by Holly Hunt's Oglom daybed jump-started the furnishing of the study; re-edition Pierre Chareau desk; John Pasche Sonnie floor lamp; Carini Lang mohair rug; Blake club chair and ottoman from Roman Thomas. OPPOSITE BOTTOM: In the bathroom, an unusually tall Phoenix mobile basket hangs over a Zero Domino 75 sink from Hastings Tile & Bath. FOR MORE DETAILS SEE RESOURCES

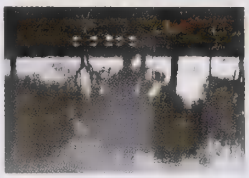


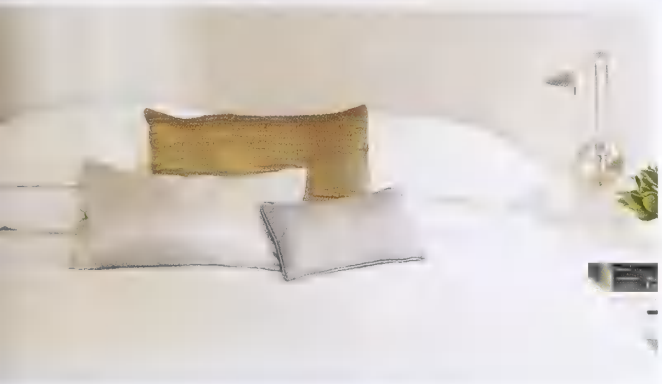


find your colors . . .

"Choosing these colors was just like being in design school, where I once had a project to create a scale of grays. Here, they counterbalance the blues and yellows in the Alex Soth photograph, which we knew from the start would hang in the living room."







"The bedroom is a dreamscape of pewters, stones, and one rich, beautiful bronze. The 'biggest' colors were relegated to stowable decorative pillows, allowing you to turn the volume on the look up or down."



The study is the only place in the apartment that showcases natural wood. It triggered all the toasty, golden fabrics, the sueded leather on the daybed to the Thai silk on the cushions."

INTERIOR DESIGN BY ANGIE HRANOW
INTERVIEW BY FRANCES SCHULTZ
PHOTOGRAPHS BY TIMOTHY KOLK



The energetic colors of this living room in Charleston set the tone for the whole house. Walls are painted Persian Pink by Porter. A Crate and Barrel sofa with a custom linen slipcover is paired with a vintage chair in yellow silk. Stool fabric is Herbert's Carnation Weave, David Hicks by Ashley Hicks for Lee Jofa.


color is fun



FRANCES SCHULTZ: I know this is your mother's house, but it sure isn't your mother's house, if you know what I mean.

ANGIE HRANOWSKY: I know. People have said to me, 'Man, your mom's pretty cool.' But when she moved from Louisville to Charleston, she decided she was ready for a change.

What sort of change?

She wanted the house to be feminine but not frou-frou, serious and at the same time comfortable, warm and colorful—and most of all, a house where you could nest.

It would be hard to stay in a bad mood in a house with all these happy colors.

Yeah, it's pretty uplifting. You walk in the door and you feel good. I think it's the mix. The combinations of colors and furniture and knowing you have something unique. I love color, and I love things that not everybody has—vintage pieces, furniture that you can't just buy everywhere. I love modern, but my mom isn't quite as modern as I am. That's what was fun about doing her house. We really got to mix a lot of things.

I wonder why so many people are afraid of color.

I think because they feel they aren't good at it. They don't know where to begin.

Did you have to overcome your own fear of it?

No, I've never been afraid of it. I've never been one of those beige people. Don't get me wrong, I love white, but I love it for the contrast. I see an all-white room and I think oh, man, that's great, but if you'd throw some fuchsia pillows on that sofa....

How did you begin scheming the color in this house?

Everything sort of started from the living room. My mother had this beautiful Oriental she'd brought with her. It has reds and celadons and sort of buttery colors, but I was looking at it one day and I saw this lilac color—just a hint of it—in the pattern and I thought, oh my gosh, that color's fantastic. So I immediately went out and picked eight or nine different shades of that color and put them all up on the wall. The winner was Persian Pink, by Porter Paints. And everything just sort of fell together after that. I then started pulling swatches of colors from a painting I had given my mother for her birthday—fuchsias, raspberries, and oranges that I mixed with golden yellows, because I was using a lot of brass accents in the room.

And from there?

I continued the sort of lilac-lavender in the hallway off the living room. You don't really see that color on the wall very often. I called every showroom and asked for every single wallpaper in lilac and lavender and found this one by Osborne & Little with a sort of light silver metallic flower. It transitions beautifully with the rest of the house. The hallway has that modern yet feminine quality you see in other parts of the house.

The dining room has a very different feel.

It's modern with a bit of an ethnic mood. I wanted an almost sultry feeling, a room where people would want to linger and talk for hours after dinner is over. I found the chairs first and used this wonderfully rich David Hicks fabric. I pulled the plum color from the fabric and used it on the walls and chose the white dining table and vintage chandelier for contrast. The batik tapestry really sets the mood and plays beautifully off the rich, dark walls. And the hardware on the Paul Frankl buffet, which has incredible lines, is like jewelry.

Now for the showstopper. That blue chandelier!

Isn't it great? I found it on a Web site called greatchandeliers.com, where you can get these elaborate chandeliers and they come in a million parts and you have to put them together yourself. I've been wanting to do this forever—I got car paint and I painted it.

You're kidding. How on earth...

I hung it in my mom's attic and spray-painted it. It wasn't the easiest thing to do, because it's hard to get anything to stick to glass. The priming part of it was a little bit tricky, but it ended up looking fabulous.

PRODUCED BY DORETTA SPERDUTO



The wall in the dining room is painted in Jack Horner's Plum by Pratt & Lambert. The Cardinal dining table is from GDC Home in Charleston. Vintage chairs are covered in a David Hicks fabric, La Fiorentina by Groundworks for Lee Jofa. OPPOSITE: In the hallway, Osborne & Little's Maiko wallpaper from the Sakura collection is an ideal backdrop for a 1960s chest, a '50s lamp and Jonathan Adler ceramics.

"I wanted my mother's bedroom to be a room that a woman could really appreciate and feel precious in. The chandelier is glass and I painted it with blue car paint. I love the way it just drips over the room—talk about a statement. The room sparkl and I know she feels absolutely great in it."





THIS PAGE: In the master bedroom, a 1940s oil found on eBay hangs above a vintage chest. OPPOSITE: A 19th-century French headboard is upholstered in DuraSuede in dusty rose. Bedspread and shams are Whirl in marble from Braemore. Pillows from ABC Carpet & Home; Dante lamp from GDC Home. Wall color is Benjamin Moore's White Chocolate. Blue chandelier is painted with BASF automotive paint.

find your colors . . .



In the bedroom, a pillow from ABC Carpet & Home lies on a bench covered in Regency velvet in sapphire from Robert Allen





"The hint of lilac in my mother's Oushak rug inspired the wall color in the living room. Then I pulled fuchsia, raspberry, and orange accents from the painting on the mantel and mixed them with golden yellow. The colors absolutely sing in that room."



kept the bedroom mostly neutral, adding
ops of color for a romantic, feminine quality.
love mixing reds and pinks with regal blues
and turquoise; they have such a rich quality.
Turquoise is my favorite color, by the way."





Sparing use of color gives the upstairs den in a Sea Island, Georgia, beach house a casual elegance. A Bungalow Classic Cabana Sectional sofa, covered in Brevard Burlap. Ainsworth Noah ottoman upholstered with Jako in Robin's Egg from Raoul Textiles. Embroidered silk-on linen pillows are from Lars Bolander.

INTERIOR DESIGN BY SUZANNE KASLER
INTERVIEW BY STEPHEN HENDERSON
PHOTOGRAPHS BY TRIA GIOVAN



color is *pretty*



STEPHEN HENDERSON: Sea Island, Georgia, has a distinctive residential style, doesn't it?

SUZANNE KASLER: Yes, this is a beach community with enormous historical longevity that has moss-draped oaks, wide marshes, shady lanes. The houses tend to be much more formal than what you might think of as a beach cottage. I think there's something about all the moss here—these hints of wispy pale gray in contrast to the bright clarity of the sun. It's a very different sensation and somehow sets a tone.

I understand this was a modern house, built in the 1970s, but renovated to become more indigenous in its feel?

Right. Sea Island is very influenced by Mediterranean Revival architecture. Keith Summerour, a local architect, and I worked to create an homage to this style, but one that's simplified. We

OPPOSITE: The color inspiration for the living room was the pink of the flowers in the curtain fabric, Osborne & Little's Lorca in Catherine. Berkley Lounge Chairs are upholstered in Stripe Delphinia from Rogers & Goffigon. The Florets iron coffee table and the Greek Key side table with antiqued mirrored top are from Ainsworth-Noah.

tried to bring the outside in through mahogany, stucco, and stone—easy-to-live-with textures that give a casual but elegant feel. The house was originally quite chilly and stark, so I made the rooms more human in scale, almost a warm envelope that cocoons you.

Tell me more what you mean by the word 'envelope.'

I am a firm believer that ceilings should usually not be a different shade than walls. For me, then, an envelope is when I paint everything in the room the same color, but semigloss on trim, satin finish on the walls, and flat on the ceiling. When you get the background right, you don't have to overdo what you put into it, and those additional colors you do use really come through. Like those wonderful Lars Bolander coral pillows in the upstairs den. They make you think this room is blue, but study the space and you will see there's hardly any blue there at all.

Those cabbage roses in the living room curtains have a similarly grand impact.

Exactly. These curtains were actually a starting point for the whole house's decor. I could keep the overall color palette neutral—bone, beige, cream—but introduce color through those great big pink flowers, a pattern that was traditional, but overscale. It complements the exaggeratedly tall windows, and the antique French drapery table in front of them. We pulled the pink into several accessories and details, but in a very subtle way so that the house wasn't overly feminine—we wanted it to be light and airy but not too beachy in a resort-like way. I'm known for my use of color, but I really only use it as an accent.

That pink in the dining room is a rather strong accent.

It's daring, but everyone loves it—a rich peony pink that doesn't look at all little girl-ish. The reason it works so well is that the dining room is open to the double-height living room, but is a much lower-ceilinged space. Obviously, the pink echoes those fabulous long curtains, but it then accentuates this smaller area and makes it very cozy. It is important, though, when you use a bold color like this, that you make sure it has enough depth in it.

What do you mean by depth?

Deep colors contain many other hues, and you have to be just as concerned about the secondary shades that are blended in. So for this pink, I wanted there to be some gray in the mix, also some brown—shades that you don't notice right away but give the main color its alluring balance. Colors that have no depth are oddly fluorescent. They will leap out at you, rather than pull you in. It's a subtle difference, but failure to recognize it is what sometimes makes people afraid of using color.

So you decorate as if those secondary shades are clearly visible—or at least working on a subliminal level?

Absolutely! For instance, the balloon valance in the kitchen's casual dining area takes off from the pink in the dining room, but the color here is more coral, more toward the rust color of red, so it picks up on the brown beneath the pink. I don't only work these subtle gradations of color, though. I also like to arrange contrasts of different textures and finishes.

Like the grosgrain banding you placed on linen chairs in the living room?

Yes—or the glass-topped wrought-iron table set before the cream-colored upholstered sofa, or silver-leafed lamps juxtaposed with the simplicity of sisal rugs. You don't need to, indeed you shouldn't, have everything match perfectly. Small clashes like this make a house feel special, and not overly decorated.

I notice that there isn't much art on the walls.

I tend to gravitate toward a more casual way of displaying artwork. Rather than drill holes and hang things permanently, I much prefer to lean frames on mantels or shelves. I encourage clients to think of these surfaces, and table tops, as staging areas to experiment with the look of different objects. Rooms should never be 'done.' Switch pieces around—bring in cut leaves from the garden. It's your house, not a museum! Go ahead and touch!

Let's move on to the master bedroom. I see what you mean about a color's depth. I feel I could dive into this blue.

Here, too, the palette all began with the blue silk taffeta drapes. It is such extraordinarily beautiful fabric that it doesn't need anything else—no overly-detailed pattern, no flange or fancy finials. The curtains look great just hanging from a casual iron pole, against the mahogany window frames. But again, this blue has some gray in it, which is then picked up in the Tibetan rug and the hand-painted details on the bed. And silk taffeta has a sheen, which allowed for such features as the tall white closet doors, and the mirrored end tables. Remember… colors are made from other colors!

PRODUCED BY DORETTA SPERDUTO







It's funny how much color comes through when the walls and trim are all painted the same color. Accent colors don't have to match exactly–their tone is more important. I also believe that symmetry in furnishings can really reinforce architecture, such as in a pair of consoles flanking a dining room archway, or a set of built-in armoires by a kitchen dining nook. Symmetry strengthens the eye."

OPPOSITE: The Sutcliffe table in the dining room is by Dessin Fournir. Sophie chairs are Bungalow Classic, upholstered in Raffia. Baltic Console table with white and gold leaf finish is from Niermann Weeks. Pink accent wall is ICI/Glidden's Checkerberry; other walls are ICI/Glidden's Water Chestnut. THIS PAGE: In the casual eat-in area off the kitchen, balloon valance and pillow fabric is Shalimar in Oatmeal from Bennison. The oval table is from Patina and the Venetian chandelier is from Visual Comfort. Cabinets and armoires are from Morgan Creek Cabinet Company and are painted Linen White by Benjamin Moore.



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"The master suite, which is downstairs, has an unusually tall ceiling, so I used a four-poster bed to command this enormous space. However, I also decided the bed should be hand-painted with delicate pale-blue flowers. It's a subtle detail that makes furniture more approachable and human in scale."



In the master suite, X-patterned closet doors designed by Kasler extend from floor to ceiling. Chair and ottoman, also Kasler designs, are upholstered in Nobilis Tangara. The curtains are Duchess Taffeta in blue from the Silk Trading Co. Carpet is Linen Rib Pistache from New Franco Belge. Floor lamp is from Baker, Knapp & Tubbs. At the Gustavian marble-top desk, an antique French side chair from Ainsworth-Noah.



find your colors . . .

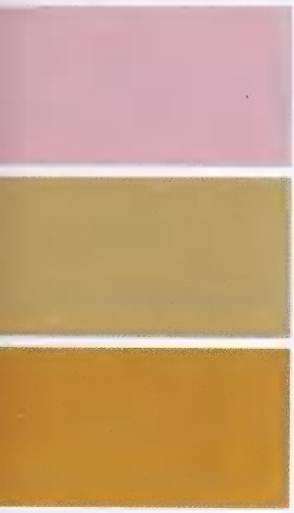


Two pairs of French doors and a short hallway separate the master suite from the living room, where a French drapery table from Circa Antiques holds baskets from Crate and Barrel. The glass balustrade lamp is from Ainsworth-Noah. The tulip green Venetian glass bowl is from Baker Knapp & Tubbs. Sisal rug is from Helios.
FOR MORE DETAILS, SEE RESOURCES.





"I like the contrast of old and new—a bronze-finished vintage lamp, a contemporary turquoise vase with flowers, and a beautiful antique tray that's leaned casually against the wall. The French chair is white-washed, set against a Gustavian desk with a blue-painted finish. It's a little composition that sums up the style of the whole room, and anchors it."



love to bring white into a space; it makes everything lse stand out. Here, the porcelain collection's shiny hite is what makes this room really come alive. nd don't be afraid to combine things you like! You ouldn't think the sideboard's gold leaf would work ith the bronzed nailheads and raffia upholstery f the dining chairs—but it does, magnificently."



KITCHEN OF THE MONTH /CHAPPAQUA, NEW YORK

You can have a new kitchen and still get that soft, mellow look. The secret is old wood and vintage marble—found on the Internet. PHOTOGRAPHS BY LAURA MOSS



On the cabinets, high-gloss paint—Benjamin Moore's White Dove—easily wipes clean and is set off by custom-colored grass-green walls. The 48-inch gas range is by Wolf. The Country Kitchen sink is paired with the Amarillo Heritage faucet, both by American Standard.



CHRISTINE PITTEL: ***I would never have guessed that this old-fashioned kitchen with plain-Jane white cabinets and a country-style sink is actually a new addition to your 1931 Colonial. What inspired this particular look?***

BRENDA KELLY KRAMER: I grew up in a 1920s English Tudor with a beautiful butler's pantry, and I tried to replicate that look. I wanted a flat-front drawer with a paneled cupboard—just like my mother's—and Christopher Peacock made it for me. He's British, like my dad, and I knew he could do it.

CHRISTOPHER PEACOCK: There's nothing, dare I say, too special about the cabinetry. It really is understated, very simple, sort of utilitarian, with purely functional bin-pulls and classic English cupboard latches. They snap shut and you turn the little handle to open them up. That's what really plants it in a certain period—the '20s, '30s.

KRAMER: I tried to find old hardware but I couldn't get enough pieces, so Christopher ordered new ones for me and I took sandpaper and scuffed them up to make them look old. For the china cupboard, he had a guy who makes watery glass so it wouldn't be too perfect-looking.

PEACOCK: That piece looks better because you have closed-door cabinets on the opposite side of the room. You need both positive and negative space in a kitchen.

I see where the warmth comes from—the surfaces look old.

KRAMER: Everything is old, except for the cabinets and the appliances. I couldn't have done this kitchen without the Internet. It enabled me to search all these salvage yards from here to California. I found the marble countertops at www.omegasalvage.com—they're from the library at the University of California, Berkeley. I went to www.pioneermillworks.com for the flooring—from a barn in upstate New York, and www.recyclingthepast.com for the subway tile—from a house in Bucks County, Pennsylvania. We tiled it five feet high for that old-fashioned look. It's all crackled and worn—you just can't get it like that off the shelf.

What kind of wood is that on top of the island?

KRAMER: It's karri, a hardwood that's part of the eucalyptus family, and it came from an old woolen mill in Australia. I wanted a thick top that looked like a slab of Hershey's chocolate, so I asked Pioneer Millworks for the darkest, gnarliest piece they had. There's tons of nail holes, so no worries about scratches. I even cut on the island and just oil it and it's completely fine. If the kids want to race Matchbox cars on it, it doesn't bother me. I don't want it to be perfect and look like everybody else's kitchen.

PEACOCK: We do a lot of traditional-style kitchens, but they usually look brand-new when they're done. Brenda was very much against that. She went to great lengths researching and finding materials so the kitchen would look as original as she could get it. It feels as if it has been here a long time.





"I went online to Christie's and saw this gorgeous mahogany Chippendale table, made in the 1880s. **I had to have it for my breakfast table.** Right next to it is a green kitchen stool I bought for $5 at a tag sale. Everything has a story, and the hutch is pulling it all together."



ABOVE: The collection of Dundee marmalade jars and other stoneware was started by Brenda Kelly Kramer's father. RIGHT: The chalkboard on the pantry cupboard is a Christopher Peacock signature. BELOW: Kramer liked the look of the Sub-Zero 650 stainless-steel refrigerator/freezer and didn't try to hide it.
PRODUCED BY DORETTA SPERDUTO AND SAMANTHA EMMERLING



THE LOOK KITCHEN OF THE MONTH

A dual-control toaster, an old-fashioned sink with a modern appeal, amazingly realistic laminate flooring...retro style can bring a lot of warmth to a kitchen



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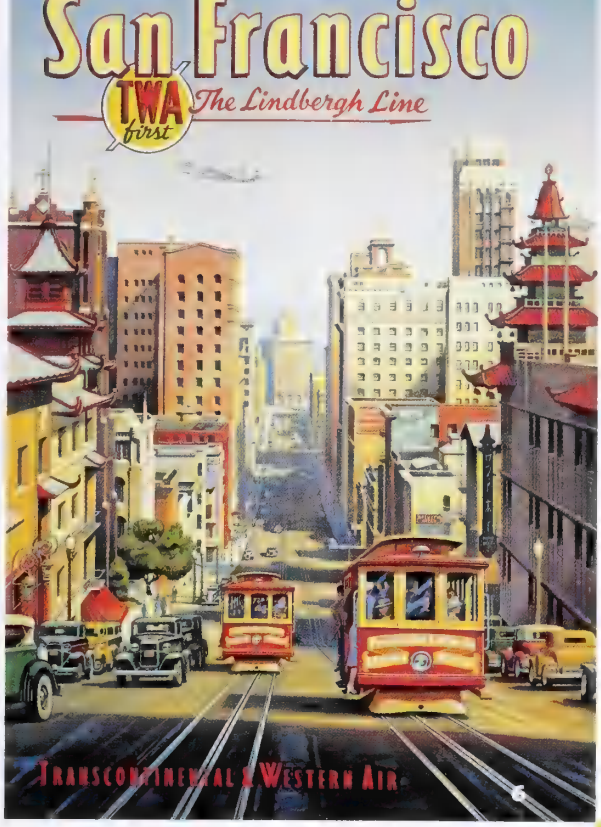


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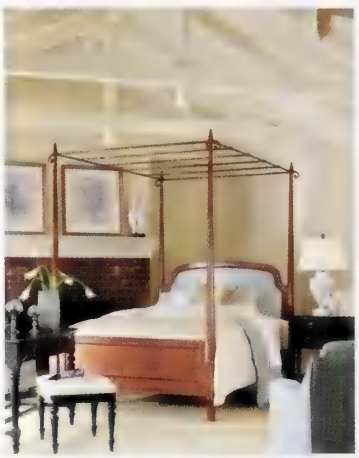
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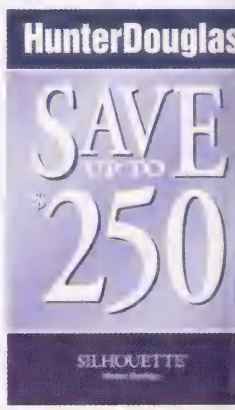
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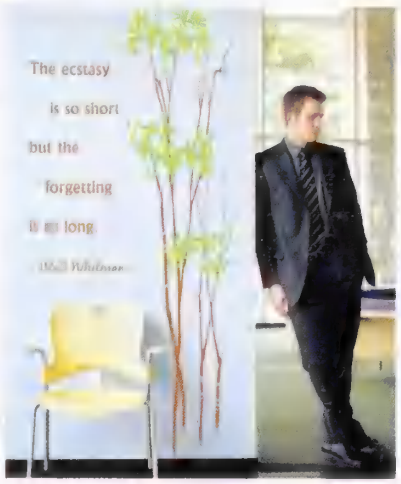
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22 COLOR: TAKING THE PLUNGE

Paint sources: **Farrow & Ball** (M); 888-511-1121; farrow-ball.com. **Ralph Lauren Paint** (M); 800-379-7656; rlhome.polo.com. **Benjamin Moore** (M); 800-672-4686; benjaminmoore.com. **Donald Kaufman Color Collection**—The Color Factory (R); 201-568-2226; donaldkaufmancolor.com.

24 INSTANT ROOM

Louis Soleil Sette; Louis Soleil Lounge Ottoman—Sutherland (M); sutherlandteak.com.

32 COLLECTING

Globe sources: Murray Hudson (R,T); 800-748-9946; murrayhudson.com. Post Road Gallery (R,T); 914-834-7568.

34 WEEKEND PROJECT

Designer: **Leslie Segrete.** *Paints:* **Classic Brown** 2109-10; **Mesa Verde Tan** AC-33; **Simply White** 2143-70—Benjamin Moore (M); benjaminmoore.com.

74 COLOR IS DREAMY

Pages 74 to 85: Interior designer: **Myra Hoefer**, 707-433-7837; myrahoeferdesign.com. *Living room:* **Curtain fabric**, taffeta; **Sofa fabrics**, silk velvet—The Silk Trading Co. (T); 312-664-7600. **Sofa**, Madison Avenue—Ralph Lauren Home (R,T,MO); rlhome.polo.com. **Knole sofa**, custom—Avery Boardman (T); averyboardman.com. **Bergères, chinoiserie coffee table**—Bergeres & Marquises (R,T); bergeres.com. **Bergeres fabric**, Robespierre—Clarence House (T); 212-752-2890. **Carpet**—Stark (T); 212-752-9000. **Custom pillow** by Paulette Zamora—Cover Story; 510-653-2624. *Entry hall:* **Bench fabric**, Malabar—Cowtan & Tout (T); 212-753-4488. *Dining room:* **Decorative painting**—Jerome Bowman; 415-454-6809. **Slipcover fabric**, Belfast—Nancy Corzine (T); 212-223-8340. *Bedroom:* **Bergère and table skirt fabric**, Durham Park Stripe—Silk Trading Co., see above. **Ottoman fabric**, Mayfair Stripe, by Randolph & Hein—John Rosselli & Assoc. (T); 212-593-2060. **Resin floor lamp**—Oly Studio (M); olystudio.com. **Bed** (C) by designer. **Bed fabric**, Mignon—Summerhill (T); summerhill.com. **Drapery fabric**, white Belgian linen—Euro Linens West (R,T); 323-769-4848. *Master bedroom:* **Cloud painting**, Wade Hoefer—Hoefer Design, see above. **Curtains**, Oyster linen—Euro Linens West, see above. **Velvet pillow**—Sue Fisher King (R,T); 415-292-6199. *Patio:* **Table, chairs**, Amalfi Collection—Janus et Cie (M); janusetcie.com. **Cushion fabric**—Perennials (M); perennialsfabrics.com.

86 COLOR IS EARTHY

Pages 86 to 97: Interior designer: **Douglas Durkin & Greg Elich**, Douglas Durkin Design; 415-255-0540. **All outdoor furniture**, reclaimed teak (C) by designer. **All embroidery**—Penn & Fletcher (T); 212-239-6868. **Wall paint throughout**, Golden Straw—Benjamin Moore (M); 800-672-4686. **Carpet throughout**, Simba #580—Stark Carpet (T); 212-752-9000. *Sitting area:* **Chair, ottoman** (C) by designer. **Fabric**, Corrib in Mais—Clarence House (T); 800-803-2850. **Pillow**, Luxembourg #7001-206—Castel (T); 212-758-9900. **Lamp**, Diamond—Marian Jamieson (T); 626-836-6530. *Bedding:* **Pillow**, Luxembourg—Castel, see above. **Bedcover**, Taj by Jane Shelton—Partridge (T); 415-431-1896. **Embroidery**—Penn & Fletcher, see above. *Family room:* **Chairs, sofa, coffee table** (C) by designer. **Rug** (C) #400-055—Stark, see above. **Chair fabric**, Oxyde by Boussac—Pierre Frey (T); 866-707-1524. **Orange pillow**, Taj—Jane Shelton, see above. **Sofa fabric**, Madison—Scalamandré (T); 800-932-4361. **Green pillows**, Ferlo—Aline Matsika (T); 646-613-8570. **Brown pillows; ottoman pillows**, Un Changeant in Vapeurs d'encens—Elitis (T); 800-916-2036. **Floor lamp**—Lyle & Umbach (T); 207-734-8299. *Kitchen, Table; benches, lamp* (C) by designer. **Bar chairs**, Prescott by Orlando Diaz Azcuy—McGuire (T); 800-662-4847. **Chair fabric**, Mata—Aline Matsika, see above. **Appliances**—Viking (M); 888-845-46401. *Poolside:* **Chair cushions**, Chameleon—Perennials (T); 888-322-4773. *Bathroom:* **Fittings**, Aero Retro—Waterworks (M); 800-899-6757. *Twin bedroom:* **Beds, desk** (C) by designer. **Bed fabric**, Baruch, **green pillows**, Atlanta—Castel, see above. *Master bedroom:* **Bed curtain**, #JRSS06—John Robshaw (T); 212-594-6006. **Bed cover**, Kenka; **pillows**, Kenka—Malabar, see above. **Reading lamps**—Infinite Innovations (M); 800-545-9633. *Guest bedroom:* **Bed, tables** (C) by designer. **Chair fabric**, Bamboo—Malabar; malabar.co.uk. **Head/footboard fabric, Pathways**—Bergamo (T); 212-888-3333. **Bed cover**, Taj by Jane Shelton—Partridge, see above. **Urn lamps**—JRM (T); 415-864-8118. **Throw**—Noa Noa (R); 808-593-1343. *Outdoors:* **Shower**, Aero Retro—Waterworks, see above. *Lanai:* **Day-bed cushion**, Copper Dome—Perennials, see above. **Large cushions**—Lulu DK (T); luludk.com. **Chair fabric**, Classico in Pesto—Perennials, see above. **Graphic pillows**, Saya Gata by Alan Campbell/Quadrille—Shears & Window (T); 415-621-0911. **Leaf pillows**, Smokebush in Olive—Galbraith & Paul (T); 215-508-0800.

98 COLOR IS SUBTLE

Pages 98 to 107: Interior designer/Architect: **Franklin Salasky**, B Five Studio; 212-255-7827. **Wall paint** in foyer, kitchen, living and dining rooms, Super White—Benjamin Moore (M); 800-672-4686. *Living room:* **Lounge chairs,** Loge chairs—M2L (R,T); 800-319-8222. **Sofa**—Zanotta (R,M); zanotta.it. **Sofa fabric**, Wall to Wall/Antique Silver by Great Plains—Holly Hunt (T); 212-755-6555. **Pillows** (front to back), Linen Sateen/Rice; Bechamel/Quaker, Linen Sateen/Vapor—Rogers & Goffigon (T); 212-888-3242. **Window blinds**, Matchstick blinds—Hartmann & Forbes (T); 503-692-9313. **Rug**—Carini Lang (R,T); 646-613-0497. **Platform table**—Salaksy (C), see above. **Floor lamp**, by David Weeks—Pucci Intl. (T); 212-633-0452. **Side tables**, Ministeel tables—Cappellini (R,T); 212-966-0669. **Cone side table**, Tempo table—Moss, see above. **Fireplace quartz**—ABC Carpet & Home (R,T); 212-473-3000. **Art** *(at left)*—Desiree Dolron. **Art** *(at right)*—Alec Soth. *Dining area:* **Dining table**, 615 Issac Table—Troy (R,T); 212-941-4777. **Dining chairs**, Cab chairs—Moss (R,T); 866-888-6677. **Stackable chairs** by Alias Laleggera—Moss, see above. **Mounted console**—B Five Studio, see above. **Hanging light**, Schlitz—Ingo Maurer (R,T); 212-965-8817. **China**—West Elm (R,MO); 866-937-8356. **Black stemware**, Un Parfait Goblets by Phillipe Starck—Baccarat (R); 800-777-0100. **Ginger jars**—Nest (R,T); 212-337-3441. **Tea set**, Awning Stripe—Marc Blackwell (R,T); 212-696-2827. *Foyer:* **Fritz Hansen PK folding stool**—Troy, see above. **Console**—B Five Studio (C), see above. **Gourd vases**—Nest, see above. *Kitchen:* **Refrigerator, Wolf cooktop**—Sub-Zero (M); 800-222-7820. **Range**—Miele (M); miele.com. **Bar stool,** Bertora—Knoll (R,T,M); 800-343-5665. **Flooring,** Concork tiles—Town & Country (M); 212-679-0312. **White bowl,** Ensalada bowl—Mxyplyzyk (R); 800-243-9810. *Bedroom:* **Paint,** White Dove—Benjamin Moore, see above. **Headboard with side tables**—B Five Studio (C), see above. **Headboard fabric,** Loofah—Rogers & Goffigon, see above. **Bedding,** Positano collection—E. Braun & Co (M); 800-372-7286. **Pillows**—Calvin Klein Home (R,MO); 800-294-7978. **Lamp,** Estiluz Sconces—212-838-0650. Lee's Studio (R); 212-581-4400. *Study:* **Paint,** Linen White—Benjamin Moore, see above. **Sofa,** Opium daybed; **sofa fabric,** Persuaded Leather—Holly Hunt, see above. **Large pillows,** Wall to Wall by Great Plains—Holly Hunt, see above. **Small pillows** *(left to right):* Ekamai; Mekong by Jim Thompson Silks—Jerry Pair (T); 404-325-5004. **Club chair, ottoman,** Blake—Roman Thomas (T); 212-473-6774. **Upholstery,** Mekong—Jim Thompson, see above. **Mohair rug**—Carini Lang, see above. **Side table,** Plateau Nesting—Roman Thomas (T); 212 473 6774. **Floor lamps,** Sonoma—John Rosselli (T); 212-593-2060. *Bathroom:* **Tile**—Thassos Marble (M); thassosmarble.com. **Sink,** Zero Domino 75—Hastings Tile & Bath (R,T); 800-351-0038. **Mirrored cabinet**—Robern (M); robern.com.

108 COLOR IS FUN

Pages 108 to 115: Interior designer: **Angie Hranowsky**; 843-402-0513; angiehranowsky.com. *Living room:* **Sofa**—Crate & Barrel (R,MO); crateandbarrel.com. **Sofa fabric**, Erin linen, by Braemore—GDC Home (R,T); 843-571-5142. **Wall paint**, Persian Pink—Porter Paints (M); porterpaints.com. **Console**, (C) by designer. **Vintage stool fabric**, Herbert's Carnation Weave, David Hicks by Ashley Hicks—Lee Jofa (T); 212-688-0444; leejofa.com. **Bench**, Willa in Raffia fabric—Oly (M); olystudio.com. **Rug**, Oushak—Moosavi (R,T); moosavirugs.com. *Hallway:* **Ceramic birds**—Jonathan Adler (R,MO); jonathanadler.com. **Wallpaper**, Maiko from the Sakura collection—Osborne & Little (T); 212-751-3333; osborneandlittle.com. **Mirrored chest**, vintage—ESD (R,T); 843-577-6272. *Dining room:* **Wall paint**, Jack Horner's Plum—Pratt & Lambert (M); prattandlambert.com. **Dining table**, Cardinal—GDC Home, see above. **Dining chair fabric**, La Fiorentina—Groundworks for Lee Jofa, see above. **Vase**, Monk—Dwelling (R,T); 843-723-9699. *Master bedroom:* **Rug**—Angela Adams; angelaadams.com. **Bench fabric**, Regency Velvet—Robert Allen (T); robertallen design.com. **Chandelier paint**—BASF (M); 800-669-2273. **Wall paint**, White Chocolate—Benjamin Moore (M); benjaminmoore.com. **Mercury glass vase; lamp**, Dante; **bedspread, shams**, Whirl by Braemore—GDC Home, see above. **Embroidered pillows**—ABC Carpet & Home (R,T); abchome.com. **Curtain fabric**, Erin by Braemore—GDC Home, see above.

116 COLOR IS PRETTY

Pages 116 to 127: Interior designer: **Suzanne Kasler**, Suzanne Kasler Interiors; 404-355-1035. *Family room:* **Sofa,** Cabana Sectional; **blue pillows**—Bungalow Classic (R,T); 404-351-9126. **Coral pillows**—Lars Bolander (R,T); 212-924-1000. **Ottoman,** Augusta by Formations—Holly Hunt NY (T); 212-755-6555. **Ottoman fabric,** Jako, by Raoul Textiles—A.M. Collections (T); 212-625-2616. **Rug,** Milos—Design Materials (T); 800-654-6451. **Throw,** Celadon Plaid—Baker Knapp & Tubbs (T); 404-266-0501. **Tray**—Mrs. Howard (T); 404-816-3830. **Wall paint,** Water Chestnut—Glidden (M); glidden.com. *Living room:* **Berkley lounge chair** by Edward Ferrell—Ainsworth-Noah; ainsworth-noah.com. **Club chair fabric,** Delphina II—Rogers & Goffigon (T); 212-888-3242. **Drapery fabric,** Catherine by Lorca—Osborne & Little (T); 877-322-7420. **Carpet,** Better Than Sisal—Helios (M); 800-843-5138. **Console table**—Circa Antiques (R,T); 704-332-1668. **Lamps** on console table; **coffee table; Greek key side table** by Formations—Holly Hunt, see above. **Bowl,** Tulip Venetian Glass—Baker Knapp & Tubbs, see above. **Baskets**—Crate & Barrel (R,MO); 800-996-9960. **Hurricane**—Lush Life Home Garden & Flowers (R,T); 404-841-9661. **Lamp** by Vaughan—Ainsworth-Noah, see above. **Candlesticks**—Smith Grubbs Assoc. (T); 404-239-9206. **Wall paint,** Water Chestnut—Glidden, see above. *Dining room:* **Table,** Sutcliffe by Dessin Fournier—Jerry Pair & Assoc. (T); 404-261-6337. **Chairs,** Sophie Side Chair by Oly Studio—Bungalow Classic, see above. **Chandelier; sconce**—Ma Maison (R,T); 912-638-0738. **Tibetan rug**—Moattar (T); 404-237-5100. **Console table,** Baltic by Niermann Weeks; **white vases and urns**—Ainsworth Noah, see above. **Hanging console tables,** French Twist—PierceMartin (T); 800-334-8701. **Panel**—Regalo Antiques (T); 404-237-4899. **Photographs**—Max & Co. (R,T); 404-816-3831. **Accent wall paint,** Checkerberry; **wall paint,** Water Chestnut—Glidden, see above. *Breakfast room:* **Cabinetry**—Morgan Creek Cabinet Co. (T); 770-975-9244. **Trim, ceiling and cabinet paint,** Linen White—Benjamin Moore (M); 800-672-4686. **Banquette fabric,** Charade—HBF (T); 828-328-2064. **Slipcover fabric,** Nervi II—Rogers & Goffigon, see above. **Slipcover trim, Window treatment fabric; pillows,** Shalimaron by Bennison—Ainsworth-Noah, see above. **Window treatments**—Willard Pitt Curtainmakers (T); 404-355-8232. **Table,** Kitchen Oval—Patina (T); 800-635-4365. **Chandelier,** Venetian Nine-Light, Two-Tier by Visual Comfort—Circa Lighting (R,T); 877-762-2323. **Carpet,** Caledonia Point in Oliver—Helios, see above. **Wall paint,** Berber White—Benjamin Moore, see above. *Master bedroom:* **Bed**—Louis Solomon (T); 631-232-5300. **Bed coverlet,** Bari; **sheets,** Celeste—Sferra (R,T); 800-336-1891. **Mirrored nightstand**—Horchow (MO); horchow.com. **Lamp**—Mrs. Howard, see above. **Armchairs,** Antique—Parc Monceau (R,T); 404-467-8107. **Armchair fabric,** Margol by Pierre Frey—Travis & Co. (T); 404-237-5079. **Chest of drawers**—Elizabeth M. Smith Interiors (R,T); 912-638-7025. **Starburst mirror**—Smith Grubbs, see above. **Decorative box**—Mrs. Howard, see above. **Shell**—Lush Life, see above. **Bench**—MacRae (T); 404-816-4448. **Bench fabric,** Villemont Stripe by Travers—Travis & Co. (T); 404-237-5079. **Drapery fabric,** Dutchess Blue—Silk Trading Co. (R,T); 888-745-5302. **Carpet,** Linen Rib Pistache—New Franco Belge (M); newfrancobelge.com. **Wall paint,** Westerly Wind—Glidden, see above. *Master bedroom:* **Cabinetry, club chair and ottoman** (C) by designer, see above. **Club chair and ottoman fabric,** Tangara #8652/66 by Nobilis—Jerry Pair, see above. **Blue throw**—Mrs. Howard, see above. **Floor lamp**—Baker Knapp & Tubbs, see above. **Swedish desk,** Gustavian—A. Tyner Antiques (R,T); 404-367-4484. **Tray** standing on table—The Stalls (R,T); 404-352-4430. **Side chair**—Ainsworth-Noah, see above. **Artwork**—Trowbridge Gallery (R,T); 404-816-8612.

128 KITCHEN OF THE MONTH

Pages 128 to 131: Interior designer: **Brenda Kelly Kramer**; 914-844-4079. **Cabinetry**—Christopher Peacock; peacockcabinetry.com. **Cabinetry paint**, White Dove high gloss oil—Benjamin Moore (M); benjamin moore.com. **Vintage subway tiles**—Recycling the Past (R,T); 609-660-9790. **Marble countertops**—Ohmega Salvage; 510-204-0767; ohmegasalvage.com. **Island top**, Karri wood—Pioneer Millworks (R,T); pioneermillworks.com. **Sink**, Country Kitchen; **faucet**, Amarilis Heritage—American Standard (M); americanstandard-us.com. **Range**—Wolf (M); wolfrange.com. **Refrigerator**, 650 Series—Sub-Zero (M); subzero.com. **Toaster**, Dualit—Williams-Sonoma (R,MO); 877-812-6235; williams-sonoma.com. **Ceiling fan**, #23736—Hunter Fan Co. (M); hunterfan.com. **Chair fabric**, Devon Stripe by Greeff—F. Schumacher (T); 212-415-3900. ■

CORRECTIONS

December 2006: In the story "Happiness," p. 67, the Web site for the rug featured was listed incorrectly. The correct Web site for The Rug Company is www.therugcompany.info.

February 2007: In the story "Instant Room," p. 28, the phone number for Lillian August was incorrectly listed. The correct number is: 203-847-3314.

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Yahoo! Personals Gets Personal Abou Couples, Cleaning and Compatibility



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"Many people don't even think to look fo traits such as cleaning habits when the start a romantic relationship," says Merni "However, after a while they realize tha the little things are what make or brea a relationship."

Tips to Clean Up Your Love Life from Yahoo! Personals

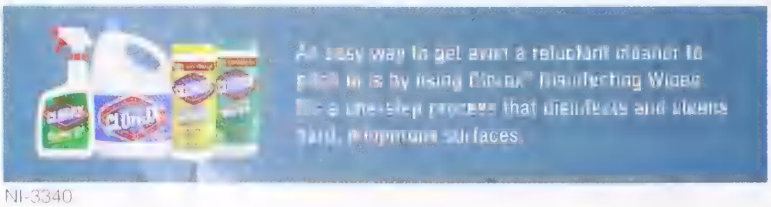
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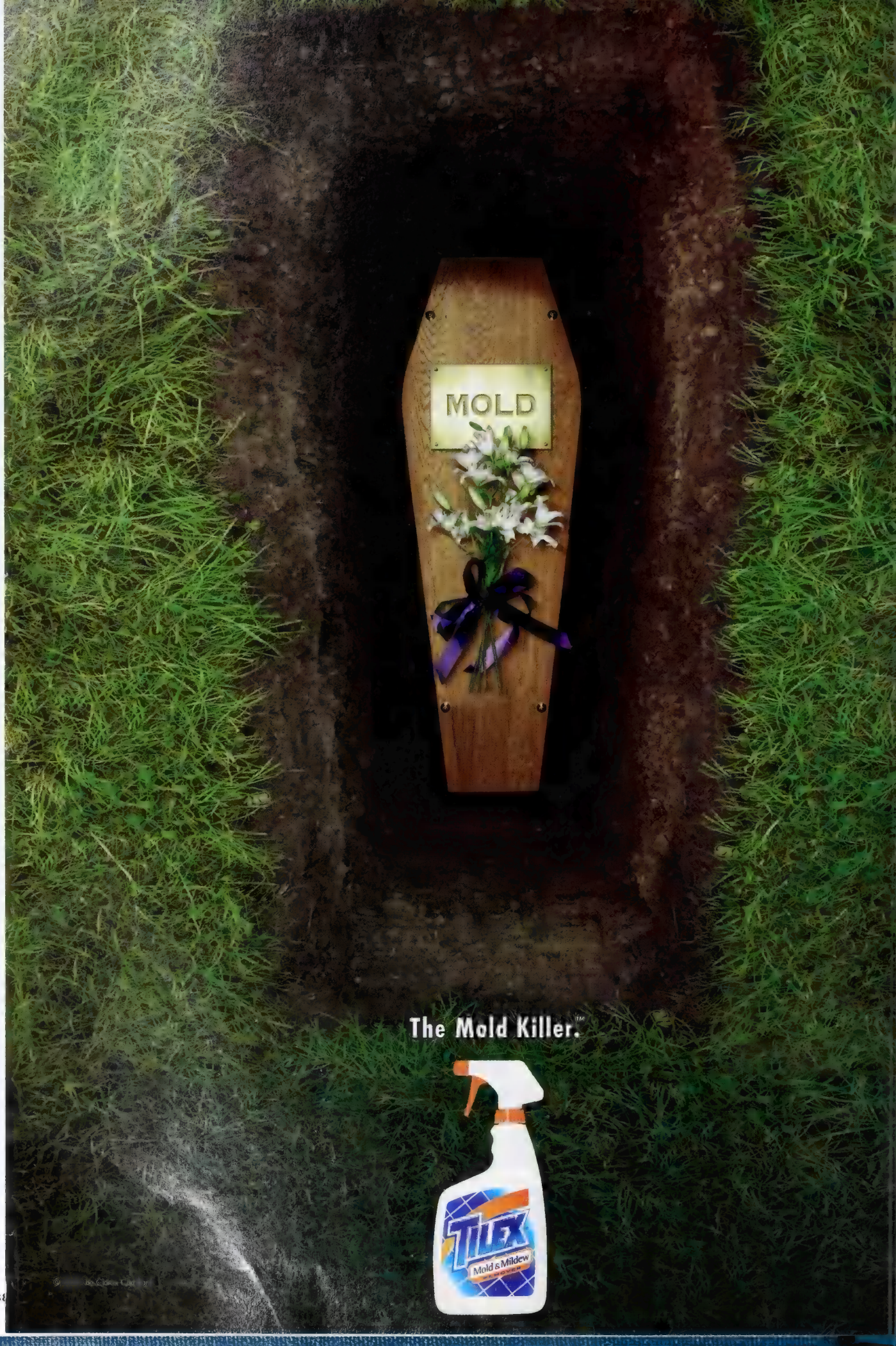
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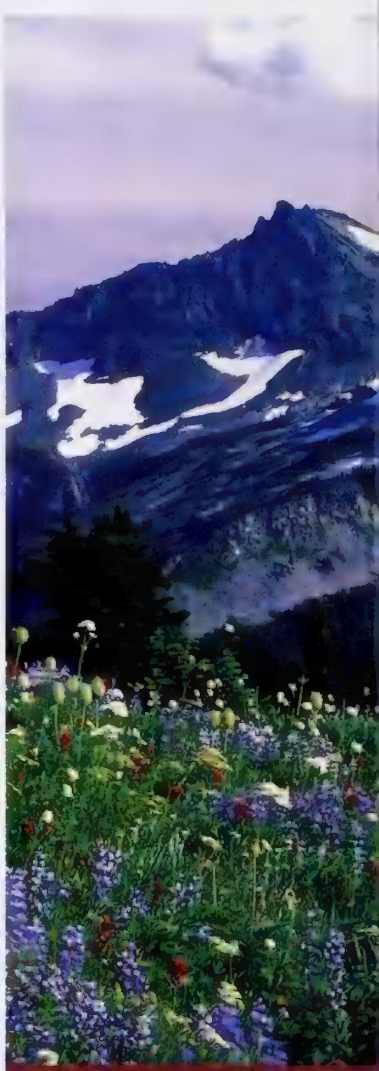
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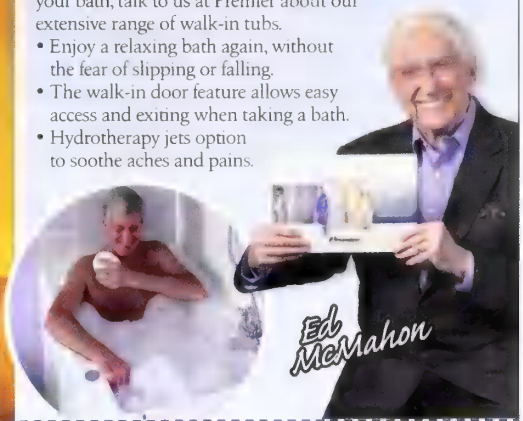
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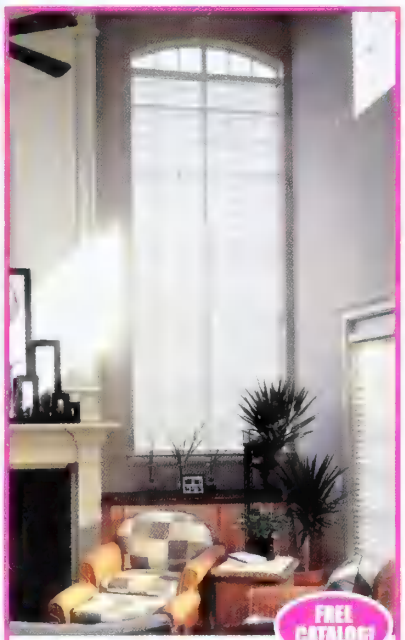
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Los Angeles rosarian Jamie Wolf loves these roses for their beguiling color and fragrance



NEW ZEALAND HYBRID TEA/McGREDY/1991
If you had to limit yourself to growing only one rose, this would be the one to choose. A soft peachy-coral, with taffeta-textured petals and glossy, healthy foliage, it's incredibly productive—a two-year-old bush may produce forty blooms a year, and greater numbers every year after that. Long-lasting in the vase, with a citrusy, non-cloying perfume.



FULL SAIL HYBRID TEA/McGREDY/1998
The white counterpart to New Zealand, slightly less productive, with the compensation that the individual blooms are even more statuesque. Outer petals are often tinged with pink. Despite a great deal of florid garden prose to the contrary, it's rare for white roses to be reliably fragrant, much less as delectably as this one.



PÆONIA HYBRID PERPETUAL/LACHARME/1855
This is the epitome of the "old rose" that people speak of with such awe—people who have done the reading but not, perhaps, the actual growing. Hybrid Perpetuals are the cabbagey, silky ones that look as if they should be decorating hats in a Renoir painting, and some of them do indeed live up to their exalted reputations.



LEMON SPICE HYBRID TEA/ARMSTRONG & SWIM/1966
Here's an example of a 20th-century rose from an earlier decade, revived by Vintage Gardens, a wonderful company in Sebastopol, California, that has sought out the worthiest roses from the 1920s through the 1960s. Its scent is absolutely heavenly: a combination of rose and lily-of-the-valley.



SWEET SURRENDER HYBRID TEA/WEEKS/1983
There's nothing at all esoteric about this rose, including its name, which is almost embarrassingly on-the-nose. But when you realize that one is ready to pick, it gives you the same feeling of reassurance and calm that walking by Tiffany's windows did Holly Golightly—luckily the source of the feeling is more portable.



ABRAHAM DARBY SHRUB/DAVID AUSTIN/1985
David Austin, now 80 years old, has created an empire with the 175 varieties of "English Roses" he's bred by crossing old roses with modern ones. Abraham Darby is one of his very best; its blooms have the intricate look of a Hybrid Perpetual; it has a graceful growing habit, clean, glossy foliage, and a haunting, fruity fragrance.



YVES PIAGET HYBRID TEA/MEILLAND/1985
The color of this rose—a true Schiaparelli pink—is strong enough to stand up to anything thrown at it; its perfume is pronounced and sweet, but not strident; and it opens gradually over a period of days, presenting a progression in appearance from the demure to the wanton.



ANGEL FACE FLORIBUNDA/SWIM & WEEKS/1968
The blooms of floribunda roses come in sprays rather than individually. This means that the jewel-like ruby and golden center of the main Angel Face blossom will be showing as the two side buds are just starting to unfurl . . . a strikingly beautiful combination, especially as the clovelike scent wafts from all three of them.



PAPA MEILLAND HYBRID TEA/MEILLAND/1963
I'm not usually fond of red roses because of the difficulty of mixing them with any other flower. Papa Meilland is closer to maroon, or crimson, or burgundy . . . a luscious, dark, velvety color, with a fragrance that sounds a deep, resonant note.



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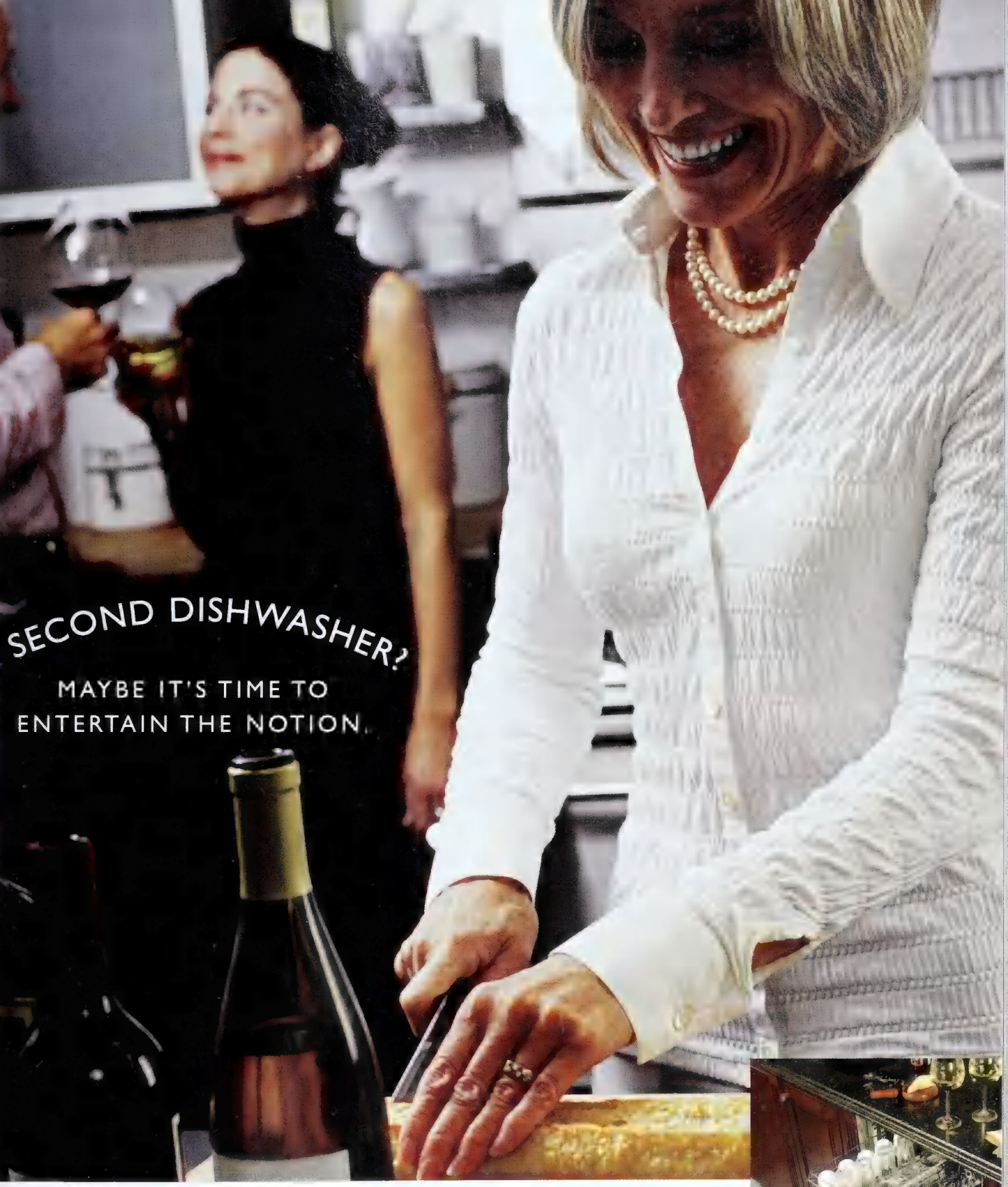


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INTERIOR DESIGNER CARLETON VARNEY, COLOR: ON FURNITURE, PAGE 24













17 THE BEST!
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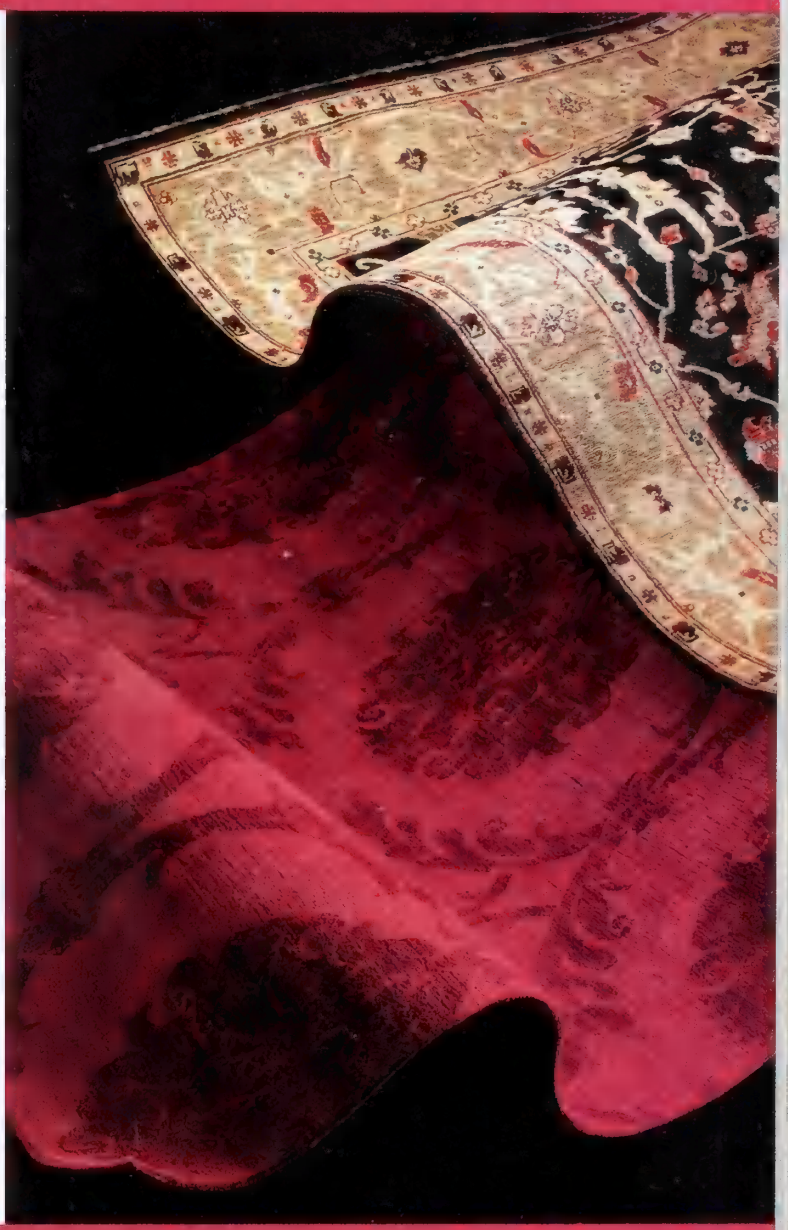
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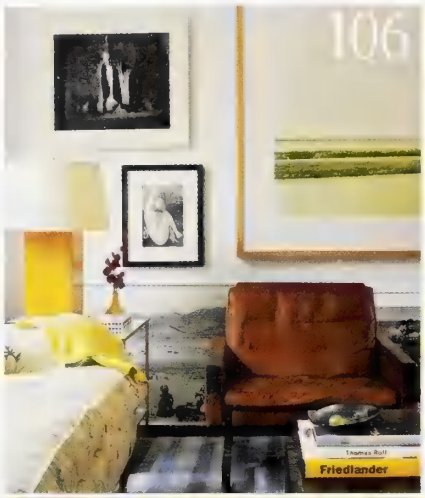


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INTERIOR DESIGNER CAROL GLASSER, FURNITURE NOW: THE SWEDISH FANTASY, PAGE 116













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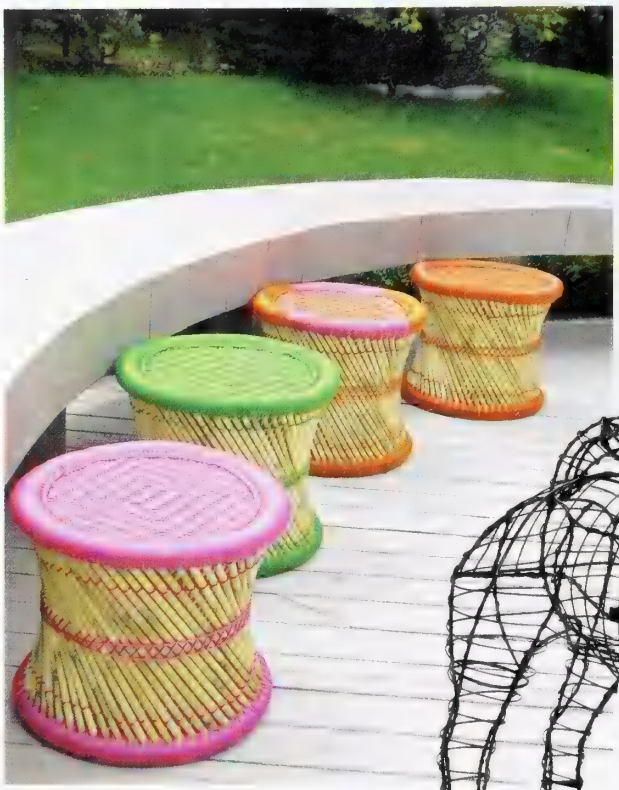
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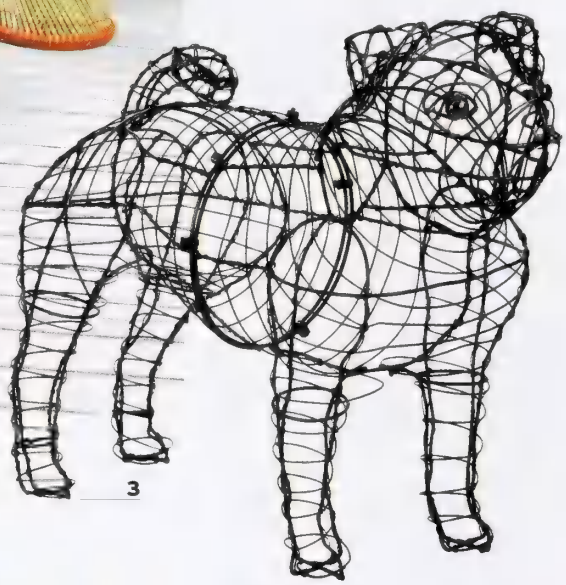
THE BEST!



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■ 1 Hanging Light

Baubles, bangles, and turquoise glass beads. Wouldn't this just make a powder room? 8-inch diameter, handmade in India. The Globe, $275. SPARKLE: www.sparkledivine.com.

■ 2 Stools

Big in the 1960s and '70s, these Indian bamboo stools are back, updated in tutti-frutti colors. Now the tops are woven of recycled plastic instead of wicker, to be more durable, $35. ENVI DESIGNER CONCEPTS: www.envi.ca.

■ 3 Topiary Frame

Floppy ears, curly tail, big eyes—just add moss. Or don't bother. This wire-frame pug is adorable on his own, like a sketch come to life. Pug, $70. Other animals available. MXYPLYZYK: 212-989-4300.

■ 4 Candle

Think spring with this dripless and smokeless 100 percent paraffin wax candle. Made in France. 6-inch, $21; 10-inch, $33. INDULGE: 713-888-0181.

■ 5 PDA Holder

No more rummaging around for that cell phone or BlackBerry. This fleece-lined neoprene case hooks on a bag or belt like a luggage tag. Electronic Pocket in three sizes and colors, from $18. BUILT NY: www.builtny.com

■ 6 Book Brush

How did we live without this? Goat hair bristles dislodge the dust that's settled on the tops of all those bestsellers lining your shelves. Book Brush, $30. CALDREA: 877-576-8808.

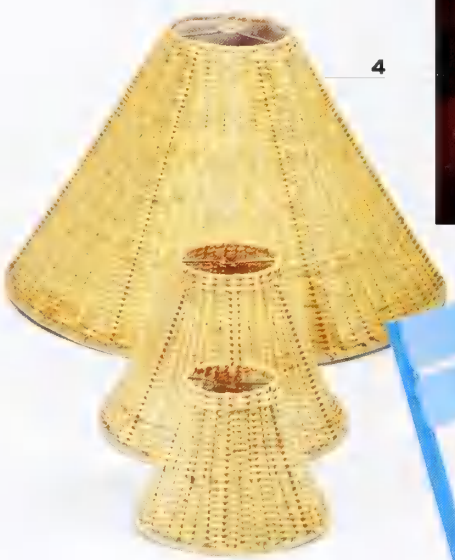


Jane Churchill











■ 1 Teacups

Handleless cups are suddenly chic, and this porcelain hits all the right notes—great shape, bold graphics. $10 each. Collectors Cups. BOCONCEPT: 888-616-3620.

■ 2 Teapot

Watch time slow down as tea blossoms in this elegant pot, a fusion of modern heat-resistant glass and traditional bamboo. Glass & Bamboo Teapot, $60. JAYSON HOME & GARDEN: 800-472-1885.

■ 3 Photographs

Evelyn H. Lauder's photographs have been exhibited all over the world, and this limited-edition portfolio of her recent work—still lifes of her collection of midcentury "head vases"—benefits the Breast Cancer Research Foundation. Ten signed and matted 11-by-14-inch color prints come in an archival box. Ten Beauties, $3,750. 646-497-2611.

■ 4 Lampshades

We've found the best-made honey-colored rattan shades, woven in the style of Nantucket lightship baskets. From 4 to 10 inches high, $13 to $36. HARVEST OF BARNSTABLE: 508-362-4595.

■ 5 Chair

Bring home a bit of Paris, straight from the sun-dappled Luxembourg Gardens. The powder-coated aluminum Luxembourg Side Chair, $216, comes in 27 colors. FERMOB: www.fermobusa.com.

: Toast

: Mmm...bread. What would we do without it? No bread means no sandwich. No bread means no french toast. No bread means no breaded...anything. Bread is the foundation for blessed goodness like turkey stuffing, eggs benedict and mom's meatloaf. So, while it's true that man can't live on bread alone, know this: he certainly can't live without it.



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1



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■ 1 Serving Dishes

For the beachcomber's table, these exquisite hand-painted ceramic bowls replicate every lovely striation of the original sea creatures. Mussel and Sea Urchin Bowls, in various sizes, from $48. ZELEN HOME: 323-658-6756.

■ 2 Wicker Basket

European women use these for daily marketing, but why not try it as a laundry hamper, a picnic basket, or take it into the garden to haul tools? Rolling Wicker Picnic Basket, $110. MOTHOLOGY: www.mothology.com.

■ 3 Portable Lamp

When starlight is not enough, bring out this glowing LED light, which will last 6 to 10 hours before it has to be recharged. Segues from dim to bright with a slight turn of the base. Luau Lantern by Vessel, $249. RED ENVELOPE: 877-733-3683.

■ 4 Noodle Bowl

Home alone? Cozy up on the sofa with a big helping of soup in this noodle-friendly bowl. Complete with chopsticks, it's shaped to hold comfortably in one hand. Udon Bowl, $26. UNCOMMON GOODS: 888-365-0056.

■ 5 Doorstop

Made the old-fashioned way with a brick, covered in hand-done needlepoint—hard to find these days. The charming animal or geometric patterns are based on document fabrics. Needlepoint Doorstops, $225. LARS BOLANDER: 212-924-1000.



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COLOR ON FURNITURE

Everybody has a dowdy old chair or bureau that could use a little help. Just pick up a brush, say these designers, and paint on some personality. BY CHRISTINE PITTEL



It's not a real Chippendale chair, but who cares when it's painted such a delicious red? Farrow & Ball's Green Ground 206 on the walls is the perfect complement.

RUTHIE SOMMERS **RALPH LAUREN PAINT RELAY RED IB11**

I found this chair in Florida on the Dixie Highway and fell in love with the high fretwork back. In brown it looked dreary, so I painted it pomegranate red. It turned out so well I'm going to reproduce it.

CARLETON VARNEY **BENJAMIN MOORE SUPER WHITE AND LITTLE ANGEL 318**

Dorothy Draper had no qualms about painting a 17th-century chair white—always a white white, never a creamy white. Her attitude was: I'll make antiques work for me. I'd paint a big armoire white, with yellow trim, and display blue-and-white porcelain against the yellow inside.

BRUCE BIERMAN **PRATT & LAMBERT AUTUMN CROCUS 1141**

This is a soft, muted lavender with a bit of blue in it. I'd put it on a reproduction Louis XVI chair, in high-gloss, because that's what makes it modern, and I'd find a fabric for it in exactly the same shade—shiny, like a cotton chintz or vinyl.

CAREY MALONEY **DONALD KAUFMAN COLOR COLLECTION DKC-10**

I have a big, hugely functional Georgian Revival lawyer's desk in tired dry mahogany, bought from a tired dry lawyer. I painted it this pale gray-green in an oil-base satin finish, cleanable, very calm, but not so pale that it dies. The gimmick is the old-fashioned desk in an unexpected color—the more vulgar the carving, the better. It catches light and makes for a more interesting surface.

THOMAS BURAK **BENJAMIN MOORE HERITAGE RED EXT. RM**

Take one of those dated five- or six-arm metal chandeliers that you can find at flea markets or on eBay, and paint it lipstick red in a high-gloss finish. Top it off with cream-colored shades and it will glam up any room.

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COLOR/ON FURNITURE

WILLIAM DIAMOND **BENJAMIN MOORE ESSEX GREEN EXT. RM**

stain, Unless you have beautiful antique wicker with the original you have to paint it, and Essex Green just looks right. It's rich and dark, as dark as you can go and still come off as green, and it works with any fabric. It's instant class, elegant, unconfrived.

KIM ALEXANDRIUK **FARROW & BALL BABOUCHE 223**

In a guest room that seems a little staid, paint the bed. This is a Ming yellow like you see in Chinese silk robes, with a little lemon and mustard in it, which gives it more dimension.

BRIAN McCARTHY **OLD-FASHIONED MILK PAINT CO. SLATE AND OYSTER WHITE**

Find a piece that has good lines and trick it up. I've taken a plain pine chest of drawers from a junk shop and done a simple, cottagey finish with milk paint. Start with a base in Swedish blue-gray and lightly brush over it with white, pulling back with steel wool in spots to reveal more color.

MARIO BUATTA **BENJAMIN MOORE WINDHAM CREAM HC-6**

I'm always having old dining room chairs stripped and painted—so light and airy, rather than the heavy thud of old brown wood. Or just buy new ones at the Door Store and paint them this lovely pale yellow, like the inside of a banana. Very pretty with a walnut table.

MOLLY LUETKEMEYER **DUNN-EDWARDS AFTER THE STORM DE5769**

One of those inexpensive, gaudy mirrors with a lot of carving can actually become quite beautiful with paint. I like this deep, muted teal because it's mysterious. You can't quite figure out if it's blue or green. Colors like this with a little gray in them take you to the next level of sophistication.

KATIE RIDDER **FARROW & BALL BLAZER 212**

I'd paint the base of a sofa, if it's a framed sofa with maybe just a strip of wood along the bottom and tapered feet. Paint all the wood this pretty, fresh Chinese red. It's an easy thing to do and that little detail will really make it snap.



ROBERT WILLSON **BENJAMIN MOORE SWISS COFFEE OC-45 AND WINTER WHITE 2140-70**

On this vintage dresser, which makes a great nightstand, we accented the handles and the box with Swiss Coffee and painted the drawers Winter White. We used flat paint with three coats of semigloss clear-coat on top—that way you can really control the sheen.

The two-tone effect shows off the details on this Mandarin chest, originally made by Billinger back in the 1940s.

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INSTANT ROOM VINES

Globetrotting designer Michael S. Smith brings home the world in his wonderfully diverse fabric line. Here's how he'd transform your living room



HOW HE'D DO IT

Using fabrics and furniture from his signature Jasper line, Smith creates a comfortable living room with exotic and textural accents. JAMMU (**1**) on the Hunt Chair looks like a pattern, reads like a stripe. Meandering vines on the airy TREE OF LIFE (**2**) work for curtains. Bold AMAGANSETT (**3**) on the Venetian Fauteuil. And ribbed MORGAN VELVET (**4**) finishes the Cornwall Sofa. To put your ideal room together, see our planners on pages 30



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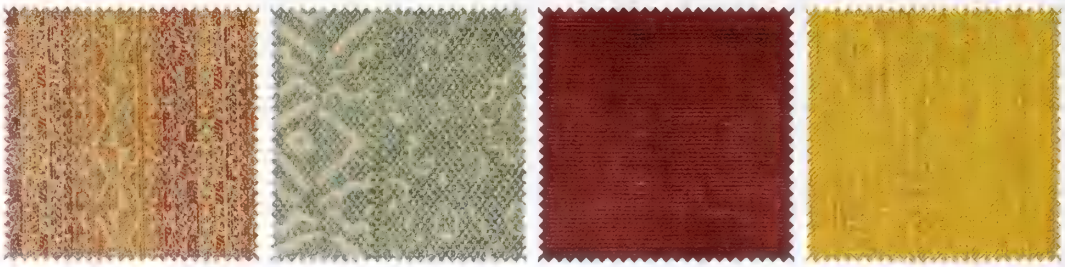
YOU DO THE MATCH Tree of Life, here in the original colorway, is a classic, approachable fabric. The palette is soft, with vegetable dye tones. "I use it in big pieces—for curtains and walls. The design gives it a vista beyond. You can look through the pattern," says Smith. Now that's a way to open up a room!
JASPER: 310-315-3028

Add one from this category



STRIPES 1. Like all prints in the Jasper line, JAMMU in Rust is hand-screened on hemp. This exotic pattern originated from a panel border that Smith discovered in Turkey. He made it into a stripe. We love it for accent pieces. From JASPER: 310-315-3028. **2.** The tea-stained color of the ground in MARCHESA STRIPE, a linen and viscose in Azure/Sand, gives this medium-scale stripe an organic, not-brand-new feeling. From COWTAN & TOUT: 212-647-6900. **3.** Upholstered walls add warmth and coziness. Smith developed ETON SQUARE STRIPE (original color), a wool/linen, for the walls of a client's library in London. From JASPER.

Add two from this category



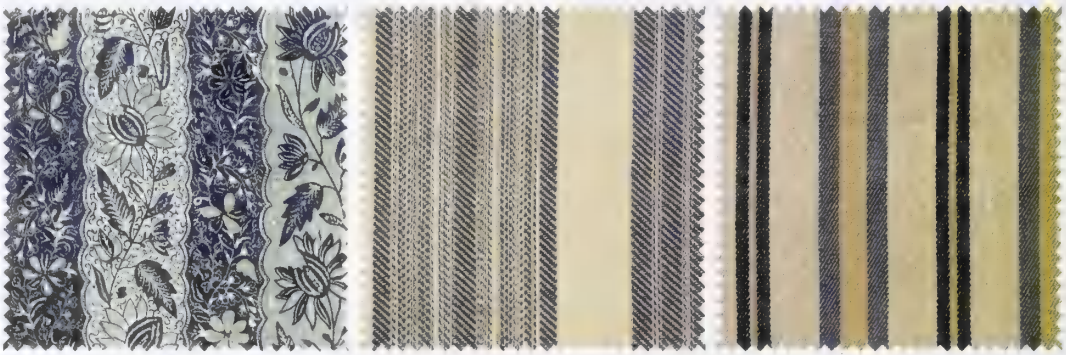
HEAVY TEXTURE 1. Inspired by an antique African textile, MONTPELIER in Red/Saffron, is a linen/wool that's woven in Scotland, bringing a global touch to any room. From JASPER: 310-315-3028. **2.** The complex texture of PARADISO in Ocean, a viscose, cotton, and linen blend, adds to the allure of the abstract pattern. By Larsen, through COWTAN & TOUT: 212-647-6900. **3.** A 100 percent linen face gives MORGAN VELVET in Red a life of its own. It may come off the bolt stiff, but with age and use it becomes soft and full of character. From JASPER. **4.** AMAGANSETT in Cognac is first woven and then color is printed on its face. This special process creates an upholstery-weight linen with rich, visual texture. From JASPER. >


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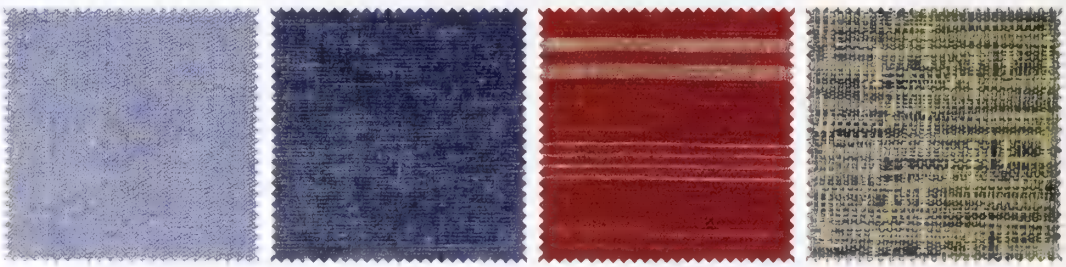
YOU DO THE MATCH Originating from a vintage batik, the design of Java Stripe in Indigo is rooted in Indonesian tradition, but Smith recolored it for a young, fresh appeal. "Batiks work everywhere and blue is beautiful. You find it in tribal, even contemporary art." Life is calm in a sea of blues.
JASPER: 310-315-3028

Add one from this category



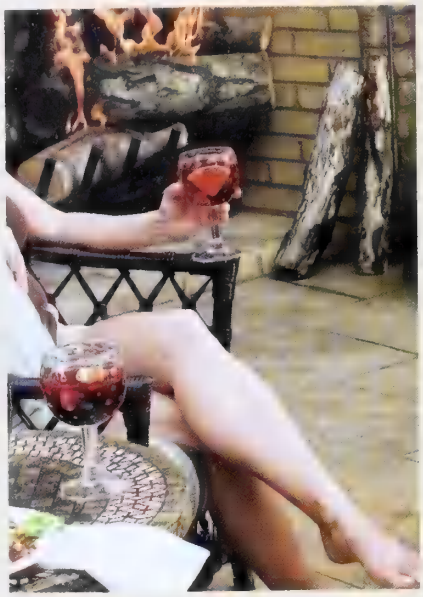
STRIPES **1.** MELAYA in Indigo is a hemp that uses five shades of blue to create its batik-style stripes. Hemp is used for the prints in Jasper not only because of its inherent strength as a fiber, but also for its aged look. From JASPER: 310-315-3028. **2.** "BUCKLEY STRIPE in Indigo is useful, has a sense of tradition, yet feels modern," Smith says of the cotton-and-linen blend that is part of his collection for Cowtan & Tout. From COWTAN & TOUT: 212-647-6900. **3.** A touch of yellow in CORNWALL STRIPE in Blue/Indigo subtly introduces a new color to Smith's indigo theme. From COWTAN & TOUT.

Add two from this category



WOVENS **1.** HUDSON in Blue, a blend of cotton, linen, and viscose, is woven to create tiny waves throughout the fabric. It makes us think beach house! From COWTAN & TOUT: 212-647-6900. **2.** The ribbed effect of MORGAN VELVET in Blue means the already texture-heavy linen gets an extra dose of touchability. From JASPER: 310-315-3028. **3.** With so many vertical stripes in the marketplace, Smith decided to offer variety with MALI STRIPE in Red. The cotton/linen was designed specifically for horizontal applications. From JASPER. **4.** Perfect for upholstery, GAVLE in Blue is a rustic and hearty linen that has a nostalgic country feel. From JASPER. ■ *PRODUCED BY ORLI BEN-DOR* FOR MORE DETAILS, SEE RESOURCES.


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Featured collections:
Right: Transitions, in aluminum and synthetic wicker
Cover: Bob Timberlake, in natural wicker




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Featured collections, clockwise from top left: Camino Real in synthetic, Natchez in natural wicker, Harbor Breeze in synthetic, Huntington Bay in teak.





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A LITTLE BACKSTORY Here's what you can do with cool, lightweight aluminum: hammer it; print on it; color it with jewel tones; put ice in it, and then write your initials on the condensation. It makes nice tableware, too, although—like the ladies who loved it in the 1930s and 40s—once it left the kitchen, it got more interesting. Aluminum giftware was in its glory until World War II, then it all went to war. Versatile and sophisticated, it's taken for granted. And shouldn't be. >



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GOOD

These gorgeously colored anodized Colorama sherbet cups with glass liners are mint, and come in their original box. When new in the 1950s, they retailed for $8.50. Today, the set of eight is $85.





BETTER

Kensington spun wares were Alcoa's answer to Russel Wright. This 15-inch 1930s charger with its circlet of embossed inlaid brass and incised compass rose is, sadly, scratched and marred, so it's only $95.



BEST

At $125, this graceful hammered Buenilum compote is a bargain when compared with the 1940s sterling silver it hoped to replace. Fill with tiny chocolates. It's just as elegant, too. It resembles a matching pair of candlesticks.

How can you tell aluminum from other metals? Brushed stainless steel, for instance?

Stainless steel is a good deal heavier than aluminum. It isn't hammered like aluminum, and it's not as likely to show nasty scratches, whereas aluminum is incredibly soft.

Who are the popular manufacturers or designers?

In hammered aluminum, collectors look for Arthur Armour's pieces and those of the Wendell August Forge, which specialized in hand-made items. The designs of Frederic Buehner (which he modestly called Buenilum) are traditional and resemble Georg Jensen silver. For spun aluminum, wares by Lurelle Guild for Kensington, an Alcoa subsidiary, and work by Russel Wright are standouts.

Why is some aluminum hammered?

There are experts who attribute it to the fact that the first commercial designers in the 1930s were accustomed to working in wrought iron, which is usually hammered. Some think it was an aesthetic choice, that the hammering makes it handsomer. Personally, I suspect it was a way to hide potential scratches.

Gift and tablewares in aluminum seem so reasonably priced today. Were they ever expensive?

Even when "new" in the 1850s and such a novelty that it was combined with gold, aluminum sold for less than silver. Ladies' fans were fashioned of it, and René Lalique made jewelry with it, but it was never truly costly. And those tablewares bought by midcentury brides may seem more expensive than they did when new, but they've kept up with inflation.

KEEP AN EYE OUT FOR

- **STREAMLINED DESIGNS BY ARTHUR ARMOUR AND RUSSEL WRIGHT** (name will be impressed on the bottom).
- **THE WARES OF LURELLE GUILD,** who designed sophisticated alternatives to silver for Kensington.
- **ALUMINUM IN COMBINATION** with other "modern" materials, such as Lucite.
- **LARGE PIECES,** like wastebaskets and magazine racks.
- **HEAVYWEIGHT ALUMINUM,** often of early manufacture and usually of superior quality.
- **PRIVATELY COMMISSIONED PIECES** like lamps or tables.

STAY AWAY FROM

- **PITTED ALUMINUM OR ANY ALUMINUM WITH A WHITE HAZE** (usually the effect of salt exposure). Both are most frequently seen on pieces that once partied too long at the beach.
- **SCRATCHES OR TINY DENTS ON SPUN-FINISHED ALUMINUM**—though dents can be repaired.
- **SCRATCHED ANODIZED ALUMINUM** (say those pretty sherbet cups), which is virtually irreparable.
- **TUMBLERS DAMAGED BY EXPOSURE TO ACIDIC LIQUIDS** like orange juice.
- **ALL THOSE MUCH-TOO-LIGHTWEIGHT 1950s AND 1960s DECORATIVE WARES** that were sold in five-and-tens.

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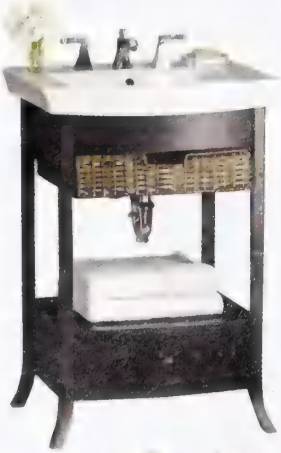

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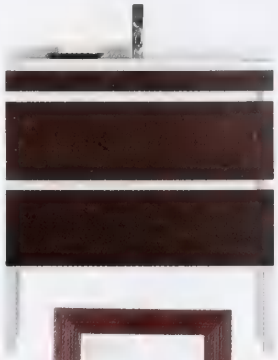
1. LUXE VANITY, from $5,800 *(prices for all pieces are as shown; other finishes and options may be available)*. WALKER ZANGER: www.walkerzanger.com. **2.** EPURA COTTAGE VANITY AND SINK, from $2,390. VILLEROY & BOCH: 877-505-5350. **3.** STARCK 1 SINK AND VANITY, $5,250. DURAVIT: www.duravit.com. **4.** WASHSTAND *in laminated cobalt glass*, $7,960; *faucet sold separately*. VITRAFORM: www.vitraform.com. **5.** CHINOISERIE TRAVEL CHEST, $3,765. COLE & CO.: 888-653-2284. **6.** MERSING VANITY, $3,960. KOHLER: 800-456-4537. **7.** KA VANITY, $2,045. XYLEM: 866-395-8112. **8.** CONTINENTAL VANITY, $398. LOWE'S: www.lowes.com. >



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1. ARCHER PETITE VANITY, $1,016. KOHLER: 800-456-4537. **2.** CLODAGH VANITY, $5,510. ANN SACKS: 800-278-8453. **3.** TOTEM VANITY, from $3,750; *faucet sold separately.* BISSONNET: 610-454-1295. **4.** OVALE CABINET, *from* $2,495. PORCHER: 866-455-6118. **5.** ANTIQUE IVORY SINK VANITY, $799. JC PENNEY: www.jcp.com. **6.** DUVAL VANITY, *from* $1,869. DREXEL HERITAGE: 866-450-3434. **7.** PARMA MODERN DESIGN, $499. HOME DEPOT: www.homedepot.com. **8.** CLASSIC SINGLE SINK CONSOLE *with Cole faucet*, $1,798. POTTERY BARN: 888-779-5176. **9.** LYRA CABINET/BASIN *by Archetype*, $5,600; *fixtures sold separately.* COUNTRY FLOORS: 800-311-9995. **10.** LAGUNA KIRAR VIR STIL 1.5 VANITY, $8,073. KALLISTA: www.kallista.com. **11.** FLOU, $4,714. LACAVA: 888-522-2823. **12.** COLLECTION CERAMICA CONSOLE AND LAVA TOP, *from* $4,040. WS BATH COLLECTIONS: www.wsbathcollections.com. **13.** PARK AVENUE GLASS VANITY, $1,450. SIMPLY VANITIES: www.simplyvanities.com. **14.** BRITISH CANE SINGLE SINK, $1,999; *fittings sold separately.* RESTORATION HARDWARE: 800-910-9837. **15.** SLOANE WASHSTAND, $7,085. WATERWORKS: 800-899-6757.

PRODUCED BY ORLI BEN-DOR



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NEXIUM can heal the damage caused by acid reflux disease.

If you suffer from acid reflux disease — persistent heartburn 2 or more days a week, despite treatment and diet change — you could have damage to your esophagus and not even know it. This damage can occur over time from acid wearing away the lining of the esophagus, and if left untreated, it could get worse. About 1 in 3 people with acid reflux disease have this condition,* called erosive esophagitis. Only your doctor can determine if you have this condition.

However, one prescription NEXIUM pill a day not only can provide 24-hour heartburn relief, but for many, can heal even the most severe erosions in the esophagus caused by acid reflux. Most erosions heal in 4 to 8 weeks. Your results may vary.

NEXIUM has a low occurrence of side effects, which may include headache, diarrhea, and abdominal pain. Symptom relief does not rule out other serious stomach conditions.

Please read the important Product Information about NEXIUM on the adjacent page and discuss it with your doctor.

For a **FREE TRIAL OFFER**, visit **purplepill.com** or call **1-877-96-NEXIUM**.

If you are without prescription coverage and can't afford your medication, AstraZeneca may be able to help.

*Source: AstraZeneca Data on File: DA-NEX-58

Nexium®
(esomeprazole magnesium)

AstraZeneca

Please read this summary carefully, and then ask your doctor about NEXIUM. No advertisement can provide all the information needed to prescribe a drug. This advertisement does not take the place of careful discussions with your doctor. Only your doctor has the training to weigh the risks and benefits of a prescription drug for you.

NEXIUM® *(esomeprazole magnesium)*

20-mg, 40-mg Delayed-Release Capsules

BRIEF SUMMARY of Prescribing Information **INDICATIONS AND USAGE Treatment of GERD** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis; the maintenance of symptom resolution and healing of erosive esophagitis (controlled studies do not extend beyond 6 months); the treatment of heartburn and other symptoms associated with GERD; **Risk Reduction of NSAID-Associated Gastric Ulcer; *H.pylori* Eradication to Reduce the Risk of Duodenal Ulcer Recurrence. CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS General** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be swallowed whole and taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Post-marketing reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazole therapy. Increases in INR and prothrombin time may lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. Concomitant administration of esomeprazole may reduce the plasma levels of atazanavir. Studies evaluating concomitant administration of esomeprazole and either naproxen (non-selective NSAID) or rofecoxib (COX-2 selective NSAID) did not identify any clinically relevant changes in the pharmacokinetic profiles of esomeprazole or these NSAIDs. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats, the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/ kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects. Pregnancy Category B* Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Use of NEXIUM in adolescent patients 12 to 17 years of age for short-term treatment of GERD is supported by a) extrapolation of results already included in the currently approved labeling, from adequate and well-controlled studies that supported the approval of NEXIUM for adults, and b) safety and pharmacokinetic studies performed in adolescent patients. (See **CLINICAL PHARMACOLOGY, Pharmacokinetics**, *Pediatric* for pharmacokinetic information.) The safety and effectiveness of NEXIUM for the treatment of symptomatic GERD in patients < 12 years of age have not been established. The safety and effectiveness of NEXIUM for other pediatric uses have not been established. **12 to 17 Years of Age GERD** In a multicenter, randomized, double-blind, parallel-group study, 149 adolescent patients (12 to 17 years of age; 89 female; 124 Caucasian, 15 Black, 10 Other) with clinically diagnosed GERD were treated with either NEXIUM 20 mg or NEXIUM 40 mg once daily for up to 8 weeks to evaluate safety and tolerability. Patients were not endoscopically characterized as to the presence or absence of erosive esophagitis. The most frequently reported (at least 2%) treatment related adverse events in these patients were headache (8.1%), abdominal pain (2.7%), diarrhea (2%) and nausea (2%). No new safety concerns were identified. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 1459 were 65 to 74 years of age and 354 patients were ≥75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 15,000 patients (aged 18-84 years) in clinical trials worldwide including over 8,500 patients in the United States and over 6,500 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short and long-term clinical trials. A study was performed evaluating the safety of NEXIUM in pediatric patients aged 12-17 for the treatment of symptomatic GERD (see **PRECAUTIONS – Pediatric Use**). The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence <1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombocytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hypercuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculo-papular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include: duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules, Barrett's esophagus, and mucosal discoloration. Two placebo-controlled studies were conducted in 710 patients for the treatment of symptomatic gastroesophageal reflux disease. The most common adverse events that were reported as possibly or probably related to NEXIUM were diarrhea (4.3%), headache (3.8%), and abdominal pain (3.8%). Postmarketing Reports – There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports occurred rarely and are listed below by body system: ***Blood and Lymphatic System Disorders:*** agranulocytosis, pancytopenia; ***Eye Disorders:*** blurred vision; ***Gastrointestinal Disorders:*** pancreatitis; ***Hepatobiliary Disorders*** hepatitis with or without jaundice; ***Immune System Disorders:*** anaphylactic reaction/shock; ***Musculoskeletal and Connective Tissue Disorders:*** myalgia; ***Psychiatric Disorders:*** depression; ***Skin and Subcutaneous Tissue Disorders:*** alopecia, erythema multiforme, Stevens-Johnson Syndrome, toxic epidermal necrolysis (TEN, some fatal). Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert. **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis) was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been some reports of overdosage with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience (see omeprazole package insert **ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. For current information on treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book. **DOSAGE AND ADMINISTRATION** Please see full Prescribing Information for recommended dosages and dosage adjustments for **Special Populations** for NEXIUM.

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House Beautiful

NOTEBOOK



(from left) Roger Stoker, Grace Home Furnishings, and Stephen Drucker, House Beautiful



June Triolo and Andrew Frumovitz of J. Robert Scott, and Kate Kelly Smith, House Beautiful



Rachel Goodman, HSR Associates, Paula Nataf, Exquisite Surfaces, Steven Goodman, HSR Associate and Richard Holton, Exquisite Surfaces


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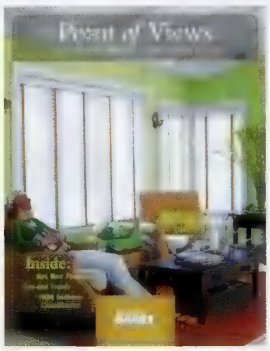
NOTEWORTHY EVENTS
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APRIL 2007

NOTEBOOK



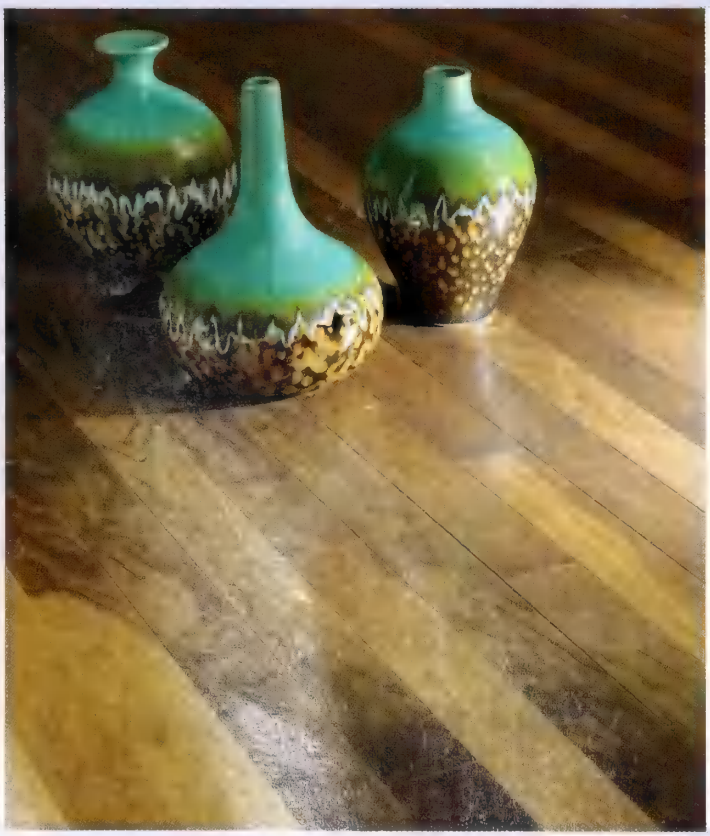
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ASK THE DOG SHRINK/KATHY SANTO

Suddenly they're weird at mealtimes...dog dinnerware, formerly known as bowls

Q My puppy has started refusing to eat out of her metal food bowl. The only way she'll eat is if I sit on the floor and feed her by hand. How can I get her to eat on her own again?

A RULE NO. 1 IN DOG TRAINING Whenever there's a problem that occurs suddenly, a trip to the vet is necessary to rule out the possibility of an illness. Trying to solve a behavioral problem that has its roots in a medical issue is futile, at best. Just ask one of my students who tried—unsuccessfully—to housebreak her puppy while it had an undiagnosed bladder infection!

RULE NO. 2 Sudden behavioral changes require you to do a bit of detective work. Was there some sort of trauma that may have happened near your dog's food bowl? A chair falling over, a smoke alarm going off, even a teakettle whistling can undo some nervous dogs, causing them to associate eating from the bowl with the trauma.

If you even remotely suspect that something could have happened, relocate the bowl to another area of the room. Sometimes a dog's fear is so strong, she needs a drastic change of scenery. In that case, changing her feeding area to a completely different room might solve the problem.

Also consider purchasing a new ceramic or stainless food dish, which will give her mealtime a complete makeover. Avoid plastic, which scratches easily and can absorb bacteria and odors. By adding random, special treats like small pieces of grilled chicken to her new bowl during the day, she'll find her new dinnerware pretty irresistible.

And don't forget that at six months, dogs normally receive their rabies shots and, consequently, are registered with their local municipality. This rite of passage earns your puppy two metal tags for her collar, which can clank against the metal bowl while she eats. While annoying to any dog—remember their hearing is way better than ours—the noise is extremely intolerable for an ultrasensitive one.

I've heard the arguments for jingling tags being a way to know where the dog is in the house, but let me state the obvious: She's a dog, not a cow. Taping her tags together will silence the noise while she eats, which hopefully gets her back into her bowl and also gets you up off the floor!



My Akita is easily distracted during mealtimes. He takes a few kibbles, then wanders off until we call him to return. Standing around him and praising him gets him to eat. The vet says he's perfectly healthy. What's wrong?

For starters, when everyone gathers around a dog to watch him eat, they're inadvertently playing the role of the submissive pack members, awaiting a scrap of food from the leader. That's a great way to create a false sense of leadership for your dog! Instead, when it's time to eat, put him in his crate or in a small, confined area. Eliminating potential distractions will help him focus on his meal. Also try setting a timer for 20 minutes (small breeds are exempt from this) and pick up what hasn't been eaten during that time period. When the next meal rolls around, your dog should have an increased interest in his food—even without an audience.

Trainer and behaviorist Kathy Santo is the author of *Kathy Santo's Dog Sense* (KNOPF). Send questions to KATHYFORHB@HEARST.COM or visit her Web site (WWW.KATHYSANTO.COM).

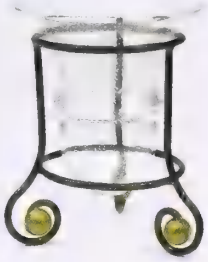
CANINE DINNERWARE

Fluted water bowls? Never in a 100 years would I have thought that I needed them for my dogs. But now that I have them, the puddles that my dogs make while drinking have been eliminated. Dog bowls, now called "dinnerware," have come a long way from the ubiquitous plastic bowl our family dog had when we were kids.

Today, raised diners, especially for large and geriatric dogs, make mealtime more comfortable. Fluted bowls, like this 8-inch-high Pet Flute, $42, below top, keep long-eared breeds' ears out of their drinking water.

Elevated food bowls, like the Milky Way Bowl, $34, center, will help keep food scraps off the ears of those same long-eared breeds.

For push-faced pets like French bulldogs and Boston terriers, a shallow food bowl is best. The Stockholm Single Square, $28, bottom, comes as a single, or as connecting double or triple bowls. Ideal if you have a trio of pugs or want food and water side-by-side. Jo Sherwood Design; josherwooddesign.com; 401-723-9654. ■









MAINTENANCE MIDCENTURY FURNITURE

Modernist pieces are upholsterer Sol Ovadia's speciality. Eve M. Kahn gets the lowdown on restoring them to their original condition.







With a little help, classics like Charles and Ray Eames's 1956 lounge chair and ottoman, ABOVE LEFT; Florence Knoll's 1954 lounge seating, ABOVE; and Harry Bertoia's side chairs, LEFT, endure.

Many midcentury dealers I talked to said you're the only upholsterer they know who understands this kind of furniture.

We've done so much of it that we know exactly what the pieces looked like originally—where the lines of buttons or welting go, whether the leather should be matte or shiny. We know that the overall look is supposed to be crisp and not overstuffed. Modern upholstery has less of a crown than traditional upholstery.

What are cushions usually made of?

You don't see much down filling on modern furniture. The typical filling is foam with a Dacron wrap. On occasion we'll make a down cushion with a foam core, to raise the comfort level, but without spoiling the crisp look.

How do you repair the other materials?

Lacquer we can send out for sanding and relacquering. Aluminum comes clean with a superfine steel wool. Chrome holds up better than you think. I usually can get the rust out with a little naphtha, which is a cleaning solvent, and a very, very fine steel wool. I've never had to send something out to be replated. Once I had a customer who was such a perfectionist, he had everything replated before sending the piece to me.

What can you do for acrylics and plastics?

Lucite damage is usually hopeless. Sometimes I've had to have whole sections remade. Other plastics can be cleaned, believe it or not, with just Fantastik. But some scratches are permanent.

How do you replace original fabrics?

Everything—every crazy print or texture you can think of—you can find still in production or back in production, or locate something similar. Knoll and Maharam are the main sources, also Donghia and Jack Lenor Larsen. Naugahyde is still made, it's just a kind of vinyl. There are also synthetics like Izit that look and feel just like leather. They're so thin that for certain weird shapes of seats or arms, or for welting, they work better than leather—they give a nice crisp look.

Do you ever tell people what fabric to use?

I don't talk them out of anything. But I do make suggestions. Stripes don't work on tufted upholstery—they go off-center—and plaids are bad on curves. For very fitted upholstery, a very stretchy fabric won't work. It will gradually get stretched out.

How can people protect furniture from wear and tear?

When mohair or velvet is stitched, the nap can get flattened. You can restore it with a steamer wrapped in a scrap of the same fabric. If you're worried about stains, there are a lot of Teflon treatments. Have them redone every so often.

What's your price range?

We can redo an Eames lounge chair and ottoman for $1,095. We clean the rosewood, cherry, or walnut with naphtha and polish with boiled linseed oil. And cover it with an Italian leather that's made for us with just a little sheen. We can upholster a Saarinen Womb armchair and ottoman for $1,150, plus fabric. A new Womb chair and ottoman from Knoll is about $3,200, but it won't have hand-sewn cushions like ours. ●

SOL OVADIA, PRESTIGE FURNITURE & DESIGN GROUP, 32-30 58TH STREET, WOODSIDE, NY 11377; 718-721-2200.



Is your cholesterol out of whack?

CRESTOR can get your bad cholesterol down. It can also get your good cholesterol up.

Factors like high blood pressure and diabetes can make it even more important to get your bad cholesterol low. But to get your cholesterol right, your doctor may also want to raise your good cholesterol. And for some people diet and exercise alone may not be enough to do both.

A 10-mg dose of CRESTOR can:

lower bad cholesterol (LDL) by up to **52%** (vs 7% with placebo)	**raise good cholesterol** (HDL) by up to **14%** (vs 3% with placebo)

your results may vary

Is CRESTOR right for you? That's a conversation you need to have with your doctor.

Important safety information about CRESTOR:

CRESTOR® (rosuvastatin calcium) is prescribed along with diet for lowering high cholesterol and has not been determined to prevent heart disease, heart attacks, or strokes. CRESTOR is not right for everyone, including women who are nursing, pregnant, or who may become pregnant, or anyone with liver problems. Your doctor will do blood tests before and during treatment with CRESTOR to monitor your liver function. Unexplained muscle pain and weakness could be a sign of a rare but serious side effect and should be reported to your doctor right away. The 40-mg dose of CRESTOR is only for patients who do not reach goal on 20 mg. Be sure to tell your doctor if you are taking any medications. Side effects occur infrequently and include muscle aches, constipation, weakness, abdominal pain, and nausea. They are usually mild and tend to go away.

Please read the important Product Information about CRESTOR on the adjacent page.

If you are without prescription coverage and can't afford your medication, AstraZeneca may be able to help.

CRESTOR helps get your cholesterol right.

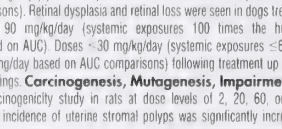
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Please read this summary carefully and then ask your doctor about CRESTOR. No advertisement can provide all the information needed to determine if a drug is right for you. This advertisement does not take the place of careful discussions with your doctor. Only your doctor has the training to weigh the risks and benefits of a prescription drug.

BRIEF SUMMARY: For full Prescribing Information, see package insert. **INDICATIONS AND USAGE** CRESTOR is indicated: 1. as an adjunct to diet to reduce elevated total-C, LDL-C, ApoB, nonHDL-C, and TG levels and to increase HDL-C in patients with primary hypercholesterolemia (heterozygous familial and nonfamilial) and mixed dyslipidemia (Fredrickson Type IIa and IIb); 2. as an adjunct to diet for the treatment of patients with elevated serum TG levels (Fredrickson Type IV), 3. to reduce LDL-C, total-C, and ApoB in patients with homozygous familial hypercholesterolemia as an adjunct to other lipid-lowering treatments (e.g., LDL apheresis) or if such treatments are unavailable. **CONTRAINDICATIONS** CRESTOR is contraindicated in patients with a known hypersensitivity to any component of this product. Rosuvastatin is contraindicated in patients with active liver disease or with unexplained persistent elevations of serum transaminases (see WARNINGS, Liver Enzymes). **Pregnancy and Lactation** Atherosclerosis is a chronic process and discontinuation of lipid-lowering drugs during pregnancy should have little impact on the outcome of long-term therapy of primary hypercholesterolemia. Cholesterol and other products of cholesterol biosynthesis are essential components for fetal development (including synthesis of steroids and cell membranes). Since HMG-CoA reductase inhibitors decrease cholesterol synthesis and possibly the synthesis of other biologically active substances derived from cholesterol, they may cause fetal harm when administered to pregnant women. Therefore, HMG-CoA reductase inhibitors are contraindicated during pregnancy and in nursing mothers. ROSUVASTATIN SHOULD BE ADMINISTERED TO WOMEN OF CHILDBEARING AGE ONLY WHEN SUCH PATIENTS ARE HIGHLY UNLIKELY TO CONCEIVE AND HAVE BEEN INFORMED OF THE POTENTIAL HAZARDS. If the patient becomes pregnant while taking this drug, therapy should be discontinued immediately and the patient apprised of the potential hazard to the fetus. **WARNINGS Liver Enzymes** HMG-CoA reductase inhibitors, like some other lipid-lowering therapies, have been associated with biochemical abnormalities of liver function. The incidence of persistent elevations (>3 times the upper limit of normal [ULN] occurring on 2 or more consecutive occasions) in serum transaminases in fixed dose studies was 0.4, 0, 0, and 0.1% in patients who received rosuvastatin 5, 10, 20, and 40 mg, respectively. In most cases, the elevations were transient and resolved or improved on continued therapy or after a brief interruption in therapy. There were two cases of jaundice, for which a relationship to rosuvastatin therapy could not be determined, which resolved after discontinuation of therapy. There were no cases of liver failure or irreversible liver disease in these trials. **It is recommended that liver function tests be performed before and at 12 weeks following both the initiation of therapy and any elevation of dose, and periodically (e.g., semiannually) thereafter.** Liver enzyme changes generally occur in the first 3 months of treatment with rosuvastatin. Patients who develop increased transaminase levels should be monitored until the abnormalities have resolved. Should an increase in ALT or AST of >3 times ULN persist, reduction of dose or withdrawal of rosuvastatin is recommended. Rosuvastatin should be used with caution in patients who consume substantial quantities of alcohol and/or have a history of liver disease (see CLINICAL PHARMACOLOGY, Special Populations, Hepatic Insufficiency). Active liver disease or unexplained persistent transaminase elevations are contraindications to the use of rosuvastatin (see CONTRAINDICATIONS). **Myopathy/Rhabdomyolysis Rare cases of rhabdomyolysis with acute renal failure secondary to myoglobinuria have been reported with rosuvastatin and with other drugs in this class.** Uncomplicated myalgia has been reported in rosuvastatin-treated patients (see ADVERSE REACTIONS). Creatine kinase (CK) elevations (>10 times upper limit of normal) occurred in 0.2% to 0.4% of patients taking rosuvastatin at doses up to 40 mg in clinical studies. Treatment-related myopathy, defined as muscle aches or muscle weakness in conjunction with increases in CK values >10 times upper limit of normal, was reported in up to 0.1% of patients taking rosuvastatin doses of up to 40 mg in clinical studies. In clinical trials, the incidence of myopathy and rhabdomyolysis increased at doses of rosuvastatin above the recommended dosage range (5 to 40 mg). In postmarketing experience, effects on skeletal muscle, e.g. uncomplicated myalgia, myopathy and, rarely, rhabdomyolysis have been reported in patients treated with HMG-CoA reductase inhibitors including rosuvastatin. As with other HMG-CoA reductase inhibitors, reports of rhabdomyolysis with rosuvastatin are rare, but higher at the highest marketed dose (40 mg). Factors that may predispose patients to myopathy with HMG-CoA reductase inhibitors include advanced age (≥65 years), hypothyroidism, and renal insufficiency. Consequently: 1. Rosuvastatin should be prescribed with caution in patients with predisposing factors for myopathy, such as, renal impairment (see DOSAGE AND ADMINISTRATION), advanced age, and inadequately treated hypothyroidism. 2. Patients should be advised to promptly report unexplained muscle pain, tenderness, or weakness, particularly if accompanied by malaise or fever. Rosuvastatin therapy should be discontinued if markedly elevated CK levels occur or myopathy is diagnosed or suspected. 3. The 40 mg dose of rosuvastatin is reserved only for those patients who have not achieved their LDL-C goal utilizing the 20 mg dose of rosuvastatin once daily (see DOSAGE AND ADMINISTRATION). 4. The risk of myopathy during treatment with rosuvastatin may be increased with concurrent administration of other lipid-lowering therapies or cyclosporine, (see CLINICAL PHARMACOLOGY, Drug Interactions, PRECAUTIONS, Drug Interactions, and DOSAGE AND ADMINISTRATION). **The benefit of further alterations in lipid levels by the combined use of rosuvastatin with fibrates or niacin should be carefully weighed against the potential risks of this combination. Combination therapy with rosuvastatin and gemfibrozil should generally be avoided. (See DOSAGE AND ADMINISTRATION and PRECAUTIONS, Drug Interactions).** 5. **The risk of myopathy during treatment with rosuvastatin may be increased in circumstances which increase rosuvastatin drug levels (see CLINICAL PHARMACOLOGY, Special Populations, Race and Renal Insufficiency, and PRECAUTIONS, General).** 6. **Rosuvastatin therapy should also be temporarily withheld in any patient with an acute, serious condition suggestive of myopathy or predisposing to the development of renal failure secondary to rhabdomyolysis (e.g., sepsis, hypotension, dehydration, major surgery, trauma, severe metabolic, endocrine, and electrolyte disorders, or uncontrolled seizures). PRECAUTIONS General** Before instituting therapy with rosuvastatin, an attempt should be made to control hypercholesterolemia with appropriate diet and exercise, weight reduction in obese patients, and treatment of underlying medical problems (see INDICATIONS AND USAGE). Administration of rosuvastatin 20 mg to patients with severe renal impairment (CL_{cr} <30 mL/min/1.73 m^2) resulted in a 3-fold increase in plasma concentrations of rosuvastatin compared with healthy volunteers (see WARNINGS, Myopathy/Rhabdomyolysis and DOSAGE AND ADMINISTRATION). The result of a large pharmacokinetic study conducted in the US demonstrated an approximate 2-fold elevation in median exposure in Asian subjects (having either Filipino, Chinese, Japanese, Korean, Vietnamese or Asian-Indian origin) compared with a Caucasian control group. This increase should be considered when making rosuvastatin dosing decisions for Asian patients (See WARNINGS, Myopathy/Rhabdomyolysis; CLINICAL PHARMACOLOGY, Special Populations, Race, and DOSAGE AND ADMINISTRATION.) **Information for Patients** Patients should be advised to report promptly unexplained muscle pain, tenderness, or weakness, particularly if accompanied by malaise or fever. When taking rosuvastatin with an aluminum and magnesium hydroxide combination antacid, the antacid should be taken at least 2 hours after rosuvastatin administration (see CLINICAL PHARMACOLOGY, Drug Interactions). **Laboratory Tests** In the rosuvastatin clinical trial program, dipstick-positive proteinuria and microscopic hematuria were observed among rosuvastatin-treated patients, predominantly in patients dosed above the recommended dose range (i.e., 80 mg). However, this finding was more frequent in patients taking rosuvastatin 40 mg, when compared to lower doses of rosuvastatin or comparator statins, though it was generally transient and was not associated with worsening renal function. Although the clinical significance of this finding is unknown, a dose reduction should be considered for patients on rosuvastatin 40 mg therapy with unexplained persistent proteinuria during routine urinalysis testing. **Drug Interactions Cyclosporine:** When rosuvastatin 10 mg was coadministered with cyclosporine in cardiac transplant patients, rosuvastatin mean C_{max} and mean AUC were increased 11-fold and 7-fold, respectively, compared with healthy volunteers. These increases are considered to be clinically significant and require special consideration in the dosing of rosuvastatin to patients taking concomitant cyclosporine (see WARNINGS, Myopathy/Rhabdomyolysis, and DOSAGE AND ADMINISTRATION). **Warfarin:** Coadministration of rosuvastatin to patients on stable warfarin therapy resulted in clinically significant rises in INR (>4, baseline 2-3). In patients taking coumarin anticoagulants and rosuvastatin concomitantly, INR should be determined before starting rosuvastatin and frequently enough during early therapy to ensure that no significant alteration of INR occurs. Once a stable INR time has been documented, INR can be monitored at the intervals usually recommended for patients on coumarin anticoagulants. If the dose of rosuvastatin is changed, the same procedure should be repeated. Rosuvastatin therapy has not been associated with bleeding or with changes in INR in patients not taking anticoagulants. **Gemfibrozil:** Coadministration of a single rosuvastatin dose to healthy volunteers on gemfibrozil (600 mg twice daily) resulted in a 2.2- and 1.9-fold, respectively, increase in mean C_{max} and mean AUC of rosuvastatin (see DOSAGE AND ADMINISTRATION). **Endocrine Function** Although clinical studies have shown that rosuvastatin alone does not reduce basal plasma cortisol concentration or impair adrenal reserve, caution should be exercised if any HMG-CoA reductase inhibitor or other agent used to lower cholesterol levels is administered concomitantly with drugs that may decrease the levels or activity of endogenous steroid hormones such as ketoconazole, spironolactone, and cimetidine. **CNS Toxicity** CNS vascular lesions, characterized by perivascular hemorrhages, edema, and mononuclear cell infiltration of perivascular spaces, have been observed in dogs treated with several other members of this drug class. A chemically similar drug in this class produced dose-dependent optic nerve degeneration (Wallerian degeneration of retinogeniculate fibers) in dogs, at a dose that produced plasma drug levels about 30 times higher than the mean drug level in humans taking the highest recommended dose. Edema, hemorrhage, and partial necrosis in the interstitium of the choroid plexus was observed in a female dog sacrificed moribund at day 24 at 90 mg/kg/day by oral gavage (systemic exposures 100 times the human exposure at 40 mg/day based on AUC comparisons). Corneal opacity was seen in dogs treated for 52 weeks at 6 mg/kg/day by oral gavage (systemic exposures 20 times the human exposure at 40 mg/day based on AUC comparisons). Cataracts were seen in dogs treated for 12 weeks by oral gavage at 30 mg/kg/day (systemic exposures 60 times the human exposure at 40 mg/day based on AUC comparisons). Retinal dysplasia and retinal loss were seen in dogs treated for 4 weeks by oral gavage at 90 mg/kg/day (systemic exposures 100 times the human exposure at 40 mg/day based on AUC). Doses ~30 mg/kg/day (systemic exposures ≤60 times the human exposure at 40 mg/day based on AUC comparisons) following treatment up to one year, did not reveal retinal findings. **Carcinogenesis, Mutagenesis, Impairment of Fertility** In a 104-week carcinogenicity study in rats at dose levels of 2, 20, 60, or 80 mg/kg/day by oral gavage, the incidence of uterine stromal polyps was significantly increased in females at



CRESTOR®
rosuvastatin calcium

80 mg/kg/day at systemic exposure 20 times the human exposure at 40 mg/day based on AUC. Increased incidence of polyps was not seen at lower doses. In a 107-week carcinogenicity study in mice given 10, 60, 200 mg/kg/day by oral gavage, an increased incidence of hepatocellular adenoma/carcinoma was observed at 200 mg/kg/day at systemic exposures 20 times human exposure at 40 mg/day based on AUC. An increased incidence of hepatocellular tumors was not seen at lower doses. Rosuvastatin was not mutagenic or clastogenic with or without metabolic activation in the Ames test with *Salmonella typhimurium* and *Escherichia coli*; the mouse lymphoma assay, and the chromosomal aberration assay in Chinese hamster lung cells. Rosuvastatin was negative in the *in vivo* mouse micronucleus test. In rat fertility studies with oral gavage doses of 5, 15, 50 mg/kg/day, males were treated for 9 weeks prior to and throughout mating and females were treated 2 weeks prior to mating and throughout mating until gestation day 7. No adverse effect on fertility was observed at 50 mg/kg/day (systemic exposures up to 10 times human exposure at 40 mg/day based on AUC comparisons). In testicles of dogs treated with rosuvastatin at 30 mg/kg/day for one month, spermatidic giant cells were seen. Spermatidic giant cells were observed in monkeys after 6-month treatment at 30 mg/kg/day in addition to vacuolation of seminiferous tubular epithelium. Exposures in the dog were 20 times and in the monkey 10 times human exposure at 40 mg/day based on body surface area comparisons. Similar findings have been seen with other drugs in this class. **Pregnancy** ***Pregnancy Category X*** See CONTRAINDICATIONS. Rosuvastatin may cause fetal harm when administered to a pregnant woman. Rosuvastatin is contraindicated in women who are or may become pregnant. Safety in pregnant women has not been established. There are no adequate and well-controlled studies of rosuvastatin in pregnant women. Rosuvastatin crosses the placenta and is found in fetal tissue and amniotic fluid at 3% and 20%, respectively, of the maternal plasma concentration following a single 25 mg/kg oral gavage dose on gestation day 16 in rats. A higher fetal tissue distribution (25% maternal plasma concentration) was observed in rabbits after a single oral gavage dose of 1 mg/kg on gestation day 18. If this drug is administered to a woman with reproductive potential, the patient should be apprised of the potential hazard to a fetus. In female rats given oral gavage doses of 5, 15, 50 mg/kg/day rosuvastatin before mating and continuing through day 7 postcoitus results in decreased fetal body weight (female pups) and delayed ossification at the high dose (systemic exposures 10 times human exposure at 40 mg/day based on AUC comparisons). In pregnant rats given oral gavage doses of 2, 20, 50 mg/kg/day from gestation day 7 through lactation day 21 (weaning), decreased pup survival occurred in groups given 50 mg/kg/day, systemic exposures ≥12 times human exposure at 40 mg/day based on body surface area comparisons. In pregnant rabbits given oral gavage doses of 0.3, 1, 3 mg/kg/day from gestation day 6 to lactation day 18 (weaning), exposures equivalent to human exposure at 40 mg/day based on body surface area comparisons, decreased fetal viability and maternal mortality was observed. Rosuvastatin was not teratogenic in rats at ~25 mg/kg/day or in rabbits ≤3 mg/kg/day (systemic exposures equivalent to human exposure at 40 mg/day based on AUC or body surface area comparison, respectively). **Nursing Mothers** It is not known whether rosuvastatin is excreted in human milk. Studies in lactating rats have demonstrated that rosuvastatin is secreted into breast milk at levels 3 times higher than that obtained in the plasma following oral gavage dosing. Because many drugs are excreted in human milk and because of the potential for serious adverse reactions in nursing infants from rosuvastatin, a decision should be made whether to discontinue nursing or administration of rosuvastatin taking into account the importance of the drug to the lactating woman. **Pediatric Use** The safety and effectiveness in pediatric patients have not been established. Treatment experience with rosuvastatin in a pediatric population is limited to 8 patients with homozygous FH. None of these patients was below 8 years of age. **Geriatric Use** Of the 10,275 patients in clinical studies with rosuvastatin, 3,159 (31%) were 65 years and older, and 698 (6.8%) were 75 years and older. The overall frequency of adverse events and types of adverse events were similar in patients above and below 65 years of age. (See WARNINGS, Myopathy/Rhabdomyolysis.) The efficacy of rosuvastatin in the geriatric population (≥65 years of age) was comparable to the efficacy observed in the non-elderly. **ADVERSE REACTIONS** Rosuvastatin is generally well tolerated. Adverse reactions have usually been mild and transient. In clinical studies of 10,275 patients, 3.7% were discontinued due to adverse experiences attributable to rosuvastatin. The most frequent adverse events thought to be related to rosuvastatin were myalgia, constipation, asthenia, abdominal pain, and nausea. **Clinical Adverse Experiences** Adverse experiences, regardless of causality assessment, reported in ≥2% of patients in placebo-controlled clinical studies of rosuvastatin are shown in Table 1; discont tions due to adverse events in these studies of up to 12 weeks duration occurred in 3% of pa on rosuvastatin and 5% on placebo.

Table 1. Adverse Events in Placebo-Controlled Studies

Adverse event	Rosuvastatin N=744	Placebo N=382
Pharyngitis	9.0	7.6
Headache	5.5	5.0
Diarrhea	3.4	2.9
Dyspepsia	3.4	3.1
Nausea	3.4	3.1
Myalgia	2.8	1.3
Asthenia	2.7	2.6
Back pain	2.6	2.4
Flu syndrome	2.3	1.8
Urinary tract infection	2.3	1.6
Rhinitis	2.2	2.1
Sinusitis	2.0	1.8

In addition, the following adverse events were reported, regardless of causality assessme ≥1% of 10,275 patients treated with rosuvastatin in clinical studies. The events in *italics* occ in ≥2% of these patients. **Body as a Whole:** *Abdominal pain, accidental injury, chest pain, tion, pain,* pelvic pain, and neck pain. **Cardiovascular System:** *Hypertension,* angina pe vasodilatation, and palpitation. **Digestive System:** *Constipation, gastroenteritis,* vomiting, lence, periodontal abscess, and gastritis. **Endocrine:** Diabetes mellitus. **Hemic and Lymp System:** Anemia and ecchymosis. **Metabolic and Nutritional Disorders:** *Peripheral e* **Musculoskeletal System:** *Arthritis, arthralgia,* and pathological fracture. **Nervous Sy** *Dizziness, insomnia, hypertonia, paresthesia, depression,* anxiety, vertigo, and neu **Respiratory System:** *Bronchitis, cough increased,* dyspnea, pneumonia, and asthma. **Ski Appendages:** *Rash* and pruritus. **Laboratory Abnormalities:** In the rosuvastatin clinica program, dipstick-positive proteinuria and microscopic hematuria were observed among ro statin-treated patients, predominantly in patients dosed above the recommended dose rang 80 mg). However, this finding was more frequent in patients taking rosuvastatin 40 mg, compared to lower doses of rosuvastatin or comparator statins, though it was generally tra and was not associated with worsening renal function. (See PRECAUTIONS, Laboratory T Other abnormal laboratory values reported were elevated creatinine phosphokinase, tran nases, hyperglycemia, glutamyl transpeptidase, alkaline phosphatase, bilirubin, and t function abnormalities. Other adverse events reported less frequently than 1% in the rosuva clinical study program, regardless of causality assessment, included arrhythmia, hepatitis, h sensitivity reactions (i.e., face edema, thrombocytopenia, leukopenia, vesiculobullous urticaria, and angioedema), kidney failure, syncope, myasthenia, myositis, pancreatitis, phot sitivity reaction, myopathy, and rhabdomyolysis. **Postmarketing Experience** In ad to the events reported above, as with other drugs in this class, the following event has reported during post-marketing experience with CRESTOR, regardless of causality assess very rare cases of jaundice. **OVERDOSAGE** There is no specific treatment in the eve overdose. In the event of overdose, the patient should be treated symptomatically and supp measures instituted as required. Hemodialysis does not significantly enhance clearance of ro statin. **DOSAGE AND ADMINISTRATION** The patient should be placed on a sta cholesterol-lowering diet before receiving CRESTOR and should continue on this diet during ment. CRESTOR can be administered as a single dose at any time of day, with or without **Hypercholesterolemia (Heterozygous Familial and Nonfamilial) Mixed Dyslipidemia (Fredrickson Type IIa and IIb)** The dose range for CRE is 5 to 40 mg once daily. Therapy with CRESTOR should be individualized according to g therapy and response. The usual recommended starting dose of CRESTOR is 10 mg once However, initiation of therapy with 5 mg once daily should be considered for patients requirin aggressive LDL-C reductions, who have predisposing factors for myopathy, and as noted belo special populations such as patients taking cyclosporine, Asian patients, and patients with s renal insufficiency (see CLINICAL PHARMACOLOGY, Race, and Renal Insufficiency, and Interactions). For patients with marked hypercholesterolemia (LDL-C >190 mg/dL) and aggre lipid targets, a 20-mg starting dose may be considered. After initiation and/or upon titrati CRESTOR, lipid levels should be analyzed within 2 to 4 weeks and dosage adjusted accord **The 40-mg dose of CRESTOR is reserved only for those patients who have not achieved LDL-C goal utilizing the 20 mg dose of CRESTOR once daily (see WARNINGS, Myop Rhabdomyolysis). When initiating statin therapy or switching from another statin therap appropriate CRESTOR starting dose should first be utilized, and only then titrated accord the patient's individualized goal of therapy. Homozygous Familial Hyperc lesterolemia** The recommended starting dose of CRESTOR is 20 mg once daily in pa with homozygous FH. The maximum recommended daily dose is 40 mg. CRESTOR should be in these patients as an adjunct to other lipid-lowering treatments (e.g., LDL apheresis) or if treatments are unavailable. Response to therapy should be estimated from pre-apheresis L levels. **Dosage in Asian Patients** Initiation of CRESTOR therapy with 5 mg once should be considered for Asian patients. The potential for increased systemic exposures relat Caucasians is relevant when considering escalation of dose in cases where hypercholestero is not adequately controlled at doses of 5, 10, or 20 mg once daily (See WARN Myopathy/Rhabdomyolysis, CLINICAL PHARMACOLOGY, Special Populations, Race, PRECAUTIONS, General). **Dosage in Patients Taking Cyclosporine** In patients t cyclosporine, therapy should be limited to CRESTOR 5 mg once daily (see WARN Myopathy/Rhabdomyolysis, and PRECAUTIONS, Drug Interactions). **Concomitant Li Lowering Therapy** The effect of CRESTOR on LDL-C and total-C may be enhanced used in combination with a bile acid binding resin. If CRESTOR is used in combination gemfibrozil, the dose of CRESTOR should be limited to 10 mg once daily (see WARN Myopathy/Rhabdomyolysis, and PRECAUTIONS, Drug Interactions). **Dosage in Pati With Renal Insufficiency** No modification of dosage is necessary for patients with m moderate renal insufficiency. For patients with severe renal impairment (CL_{cr} <30 mL 1.73 m^2) not on hemodialysis, dosing of CRESTOR should be started at 5 mg once daily and exceed 10 mg once daily (see PRECAUTIONS, General, and CLINICAL PHARMACOLOGY, S Populations, Renal Insufficiency).

NOTE: This summary provides important information about CRESTOR. For more informa please ask your doctor or health care professional about the full Prescribing Information discuss it with them.

Rx only

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WEEKEND PROJECT/DECORATIVE TRAYS

Trading Spaces' **Leslie Segrete finds some ordinary wood trays, adds a dash of color, lines them with pretty shell veneers, and wows us with the shimmering result**



THE FINISHING TOUCH "I saw two bonsai plant stands at a flea market, and thought they were so pretty with their ornate detailing on the sides of the bases. Then when I turned them upside down, I realized they would make great catchalls for a nightstand, vanity, or entrance table." >



Looks like we're not so lazy after all.

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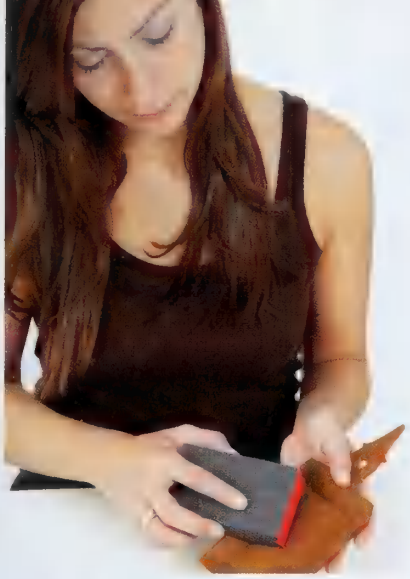
new regenerist eye derma-pod

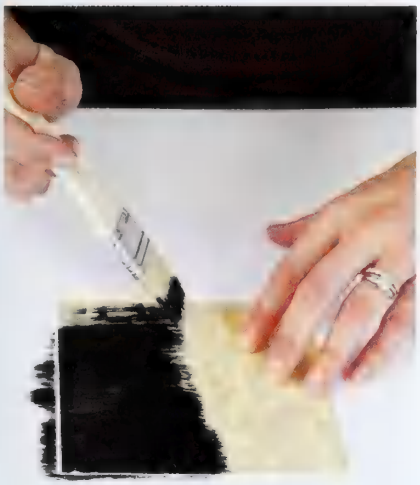
If drastic measures aren't for you, now there's an eye treatment that is. Introducing Olay Regenerist Eye Derma-Pod. It resurfaces, decongests puffiness* and fills in lines. So get the benefit of three eye treatments in one system. Regenerist Eye Derma-Pod. Get the results you want without ever leaving home.

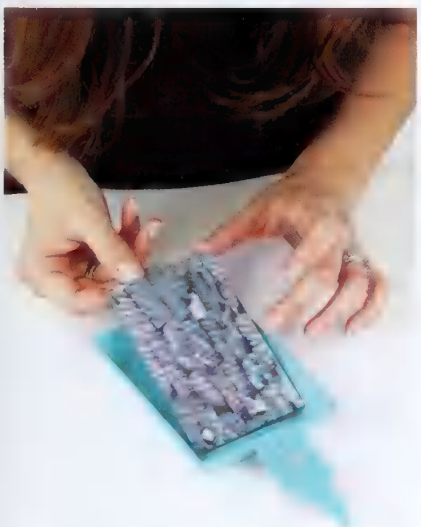
*Massage helps remove excess under-eye fluids. Results not equal to medical procedures.

OLAY

love the skin you're in





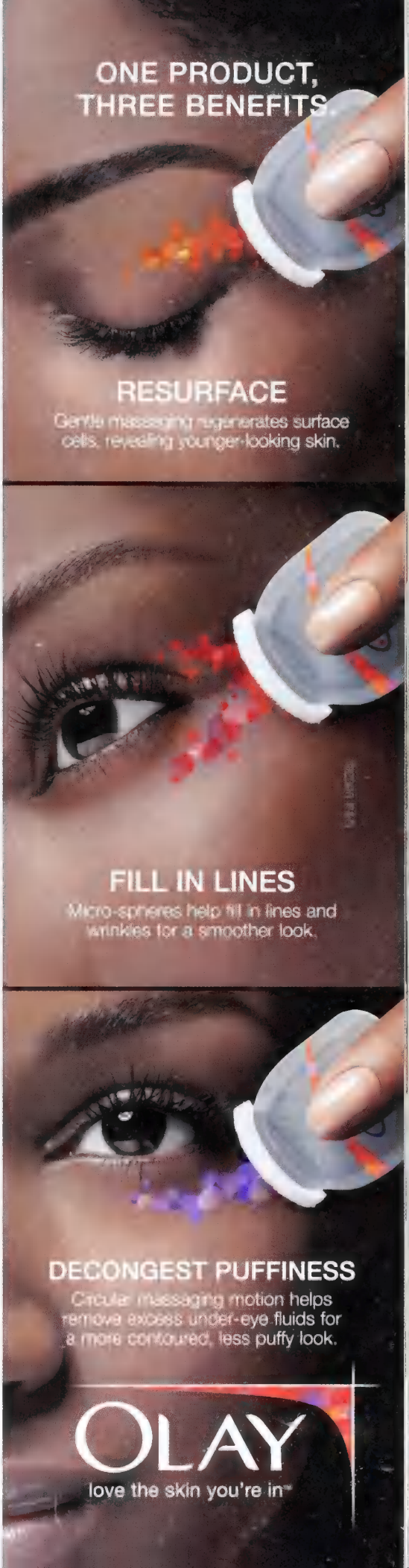


Leslie Shpeta sands a tray, top, before painting it blue; applies a mixture of varnish and acrylic to the back of an abalone veneer, center; and glues the veneer into place, above.

WEEKEND PROJECT

STEP-BY-STEP WITH LESLIE

- **GETTING STARTED** For $15, I bought two of the stands, and for another $8, two tiny trays made in a Thai mission. You can buy new bonsai plant stands for $10 to $15 at www.joebonsai.com.
- **FINDING VENEERS** I had once seen the most beautiful tray that was inlaid with abalone, so I called New York Central Art Supply (800-950-6111) and ordered two 5½-by-9½-inch sheets of abalone and mother-of-pearl veneer for $46 each. A store rep can help you pick different types, depending on what's available and what you want. Each veneer has unique characteristics, from soft, circular, bubbly shapes to linear, architectural ones, and from iridescent monotones to busy, active sea colors.
- **PAINTING** After I sanded the pieces, I primed and painted them, choosing colors that I already had on hand—Poolside Blue, Lavender Ice, and Simply White, all by Benjamin Moore and all semigloss. But any craft store acrylic paint will do just fine.
- **LACQUERING** Brushing outward from the center, I coated the backs of the veneers with an equal part mixture of Lascaux Transparentlack I-UV, a varnish, and Golden Fluid acrylic paint—Titan Buff for the mother-of-pearl and Black for the abalone (all ordered from the art supply store). Because the veneers are sheer and delicate, the varnish adds strength and the acrylics bring out the true tones embedded in the shell patterns. I let each veneer dry for about three hours, then applied some clear Lascaux to the topside to enhance the luster.
- **CUTTING** It was now ready to cut to size. I used sharp, small-tipped scissors, and worked slowly. It's not a good idea to attempt an odd-shaped design the first time you try this. A rectangular or square tray or dish will work best.
- **GLUING** Finally, I applied acid-free glue onto the insides of the trays—using a paintbrush to avoid globules—and lay the veneers down. For less than $150, I had four great-looking new trays. ●



TECHNOPHOBIA FLAT-PANELS

High definition TVs are more versatile—and specialized—than ever. Audrey Gray finds out what's new, and which one is right for you



for sunny rooms Sharp AQUOS D92U LCD

WHY BUY Remember when HDTV screens were so bright you couldn't see them in full daylight? Thanks to the technology and non-glare coatings in Sharps's AQUOS line, you get a high-contrast picture, even in rooms flooded with light. Available in 42-, 46-, and 52-inch screens.
WHAT'S GREAT A stylish high-gloss piano-black finish frame by industrial designer Toshiyuki Kita, whose chairs and tables are in New York's Museum of Modern Art.
WHERE TO GET IT $3,500 TO $4,800; WWW.SHARPUSA.COM; 800-237-4277.



for the neat freak LG PB4 Series Plasmas

WHY BUY Get rid of that clutter of boxes with an LG all-in-one plasma. This is one of the few flat-panels with a built-in digital video recorder (DVR), which allows you to pause, rewind, or time-shift live programs. You can dispense with that clunky cable box, too. These plasmas have a "cable card" that provides a wireless hook-up. Available in 42-, 50-, and 60-inch screens.
WHAT'S GREAT Stores up to 66 hours of regular television, and 16 hours of HD broadcasts.
WHERE TO GET IT $2,300 TO $5,300; WWW.LGUSA.COM; 800-243-0000



easy on the eyes Philips LCD with Ambilight

WHY BUY To counteract the glare common with flat-panels, Philips has invented an LCD picture that's surrounded by a halo of color-coordinated light, which they're calling Ambilight. The result, say fans, is TV viewing that doesn't strain your eyes. Available in 32-, 42-, and 47-inch models. Philips also makes Ambilight plasma sets.
WHAT'S GREAT Broadcasts color out beyond your set, creating the illusion of a larger screen.
WHERE TO GET IT $1,200 TO $2,500; WWW.PHILIPSUSA.COM; 800-531-0039



kitchen and bath Samsung LN-T1954H LCD

WHY BUY Up until about a year ago, you couldn't find high definition in a small TV—sets under 30 inches didn't carry the technology. Maybe that's why this 19-inch LCD from Samsung, which comes in a kitchen/bath-friendly high gloss white frame, is selling so well. The flat-panel is also available with a 23-inch screen.
WHAT'S GREAT These small LCDs also come in a high gloss black.
WHERE TO GET IT $849; WWW.SAMSUNG.COM; 800-726-7864



for the movie lover Toshiba REGZA LCDVDs

WHY BUY The slim cabinetry of Toshiba's Regza LCDs hides a surprise: a slot-loading DVD player. Though your old DVDs may not be HD quality, they'll still look more movielike on this set. Also has a built-in tuner that can capture over-the-air high definition broadcasts. That means you don't have to pay extra for cable or satellite service. Available in 26- and 32-inch models.
WHAT'S GREAT The removable base lets you convert it to a wall unit.
WHERE TO GET IT $900 TO $1,100; WWW.TACP.TOSHIBA.COM; 800-631-3811


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SOOTHING REST FOR MIND AND BODY.
Peaceful, gentle sleep. Isn't that what you long for? That's what LUNESTA® is all about: helping most people fall asleep quickly, and stay asleep all through the night. It's not only non-narcotic, it's approved for long-term use. So you can feel comfortable taking it night after night. Talk to ur doctor first before using sleep aids for extended periods. Ready for sweet slumber? Just *leave the rest to Lunesta.*
Find out how to improve your sleep habits at www.lunesta.com. Or call 1-800-Lunesta.
Lunesta
(eszopiclone)
1 2 AND 3 MG TABLETS
PORTANT SAFETY INFORMATION: LUNESTA works quickly, and should be taken right before bed. Be sure you have at least t hours to devote to sleep before becoming active. Until you know how you'll react to prescription LUNESTA, you should not drive perate machinery. Do not use alcohol while taking LUNESTA. Most sleep medicines carry some risk of dependency. Side effects may ude unpleasant taste, headache, drowsiness and dizziness. See important patient information on the next page.
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Lunesta®
(eszopiclone)
1, 2 AND 3 MG TABLETS

Please read this summary of information about LUNESTA before you talk to your doctor or start using LUNESTA. It is not meant to take the place of your doctor's instructions. If you have any questions about LUNESTA tablets, be sure to ask your doctor or pharmacist.

LUNESTA is used to treat different types of sleep problems, such as difficulty in falling asleep, difficulty in maintaining sleep during the night, and waking up too early in the morning. Most people with insomnia have more than one of these problems. You should take LUNESTA immediately before going to bed because of the risk of falling.

LUNESTA belongs to a group of medicines known as "hypnotics" or, simply, sleep medicines. There are many different sleep medicines available to help people sleep better. Insomnia is often transient and intermittent. It usually requires treatment for only a short time, usually 7 to 10 days up to 2 weeks. If your insomnia does not improve after 7 to 10 days of treatment, see your doctor, because it may be a sign of an underlying condition. Some people have chronic sleep problems that may require more prolonged use of sleep medicine. However, you should not use these medicines for long periods without talking with your doctor about the risks and benefits of prolonged use.

Side Effects

All medicines have side effects. The most common side effects of sleep medicines are:

- Drowsiness
- Dizziness
- Lightheadedness
- Difficulty with coordination

Sleep medicines can make you sleepy during the day. How drowsy you feel depends upon how your body reacts to the medicine, which sleep medicine you are taking, and how large a dose your doctor has prescribed. Daytime drowsiness is best avoided by taking the lowest dose possible that will still help you sleep at night. Your doctor will work with you to find the dose of LUNESTA that is best for you. Some people taking LUNESTA have reported next-day sleepiness.

To manage these side effects while you are taking this medicine:

- When you first start taking LUNESTA or any other sleep medicine, until you know whether the medicine will still have some effect on you the next day, use extreme care while doing anything that requires complete alertness, such as driving a car, operating machinery, or piloting an aircraft.
- Do not drink alcohol when you are taking LUNESTA or any sleep medicine. Alcohol can increase the side effects of LUNESTA or any other sleep medicine.
- Do not take any other medicines without asking your doctor first. This includes medicines you can buy without a prescription. Some medicines can cause drowsiness and are best avoided while taking LUNESTA.
- Always take the exact dose of LUNESTA prescribed by your doctor. Never change your dose without talking to your doctor first.

Special Concerns

There are some special problems that may occur while taking sleep medicines.

Memory Problems

Sleep medicines may cause a special type of memory loss or "amnesia." When this occurs, a person may not remember what has happened for several hours after taking the medicine. This is usually not a problem since most people fall asleep after taking the medicine. Memory loss can be a problem, however, when sleep medicines are taken while traveling, such as during an airplane flight and the person wakes up before the effect of the medicine is gone. This has been called "traveler's amnesia." Memory problems have been reported rarely by patients taking LUNESTA in clinical studies. In most cases, memory problems can be avoided if you take LUNESTA only when you are able to get a full night of sleep before you need to be active again. Be sure to talk to your doctor if you think you are having memory problems.

Tolerance

When sleep medicines are used every night for more than a few weeks, they may lose their effectiveness in helping you sleep. This is known as "tolerance." Development of tolerance to LUNESTA was not observed in a clinical study of 6 months' duration. Insomnia is often transient and intermittent, and prolonged use of sleep medicines is generally not necessary. Some people, though, have chronic sleep problems that may require more prolonged use of sleep medicine. If your sleep problems continue, consult your doctor, who will determine whether other measures are needed to overcome your sleep problems.

Dependence

Sleep medicines can cause dependence in some people, especially when these medicines are used regularly for longer than a few weeks or at high doses. Dependence is the need to continue taking a medicine because stopping it is unpleasant.

When people develop dependence, stopping the medicine suddenly may cause unpleasant symptoms (see *Withdrawal* below). They may find they have to keep taking the medicine either at the prescribed dose or at increasing doses just to avoid withdrawal symptoms.

All people taking sleep medicines have some risk of becoming dependent on the medicine. However, people who have been dependent on alcohol or other drugs in the past may have a higher chance of becoming addicted to sleep medicines. This possibility must be considered before using these medicines for more than a few weeks. If you have been addicted to alcohol or drugs in the past, it is important to tell your doctor before starting LUNESTA or any sleep medicine.

Withdrawal

Withdrawal symptoms may occur when sleep medicines are stopped suddenly after being used daily for a long time. In some cases, these symptoms can occur even if the medicine has been used for only a week or two. In mild cases, withdrawal symptoms may include unpleasant feelings. In more severe cases, abdominal and muscle cramps, vomiting, sweating, shakiness, and, rarely, seizures may occur. These more severe withdrawal symptoms are very uncommon. Although withdrawal symptoms have not been observed in the relatively limited controlled trials experience with LUNESTA, there is, nevertheless, the risk of such events in association with the use of any sleep medicine.

Another problem that may occur when sleep medicines are stopped is known as "rebound insomnia." This means that a person may have more trouble sleeping the first few nights after the medicine is stopped than before starting the medicine. If you should experience rebound insomnia, do not get discouraged. This problem usually goes away on its own after 1 or 2 nights.

If you have been taking LUNESTA or any other sleep medicine for more than 1 or 2 weeks, do not stop taking it on your own. Always follow your doctor's directions.

Changes In Behavior And Thinking

Some people using sleep medicines have experienced unusual changes in their thinking and/or behavior. These effects are not common. However, they have included:

- More outgoing or aggressive behavior than normal
- Confusion
- Strange behavior
- Agitation
- Hallucinations
- Worsening of depression
- Suicidal thoughts

How often these effects occur depends on several factors, such as a person's general health, the use of other medicines, and which sleep medicine is being used. Clinical experience with LUNESTA suggests that it is rarely associated with these behavior changes.

It is also important to realize it is rarely clear whether these behavior changes are caused by the medicine, are caused by an illness, or have occurred on their own. In fact, sleep problems that do not improve may be due to illnesses that were present before the medicine was used. If you or your family notice any changes in your behavior, or if you have any unusual disturbing thoughts, call your doctor immediately.

Pregnancy And Breastfeeding

Sleep medicines may cause sedation or other poten effects in the unborn baby when used during the last we of pregnancy. Be sure to tell your doctor if you are pregna if you are planning to become pregnant, or if you beco pregnant while taking LUNESTA.

In addition, a very small amount of LUNESTA may be pres in breast milk after use of the medication. The effects of v small amounts of LUNESTA on an infant are not kno therefore, as with all other prescription sleep medicines, i recommended that you not take LUNESTA if you are brea feeding a baby.

Safe Use Of Sleep Medicines

To ensure the safe and effective use of LUNESTA or any ot sleep medicine, you should observe the following cautio

1. LUNESTA is a prescription medicine and should used ONLY as directed by your doctor. Follow y doctor's instructions about how to take, when to ta and how long to take LUNESTA.
2. Never use LUNESTA or any other sleep medicine longer than directed by your doctor.
3. If you notice any unusual and/or disturbing thoug or behavior during treatment with LUNESTA or other sleep medicine, contact your doctor.
4. Tell your doctor about any medicines you may taking, including medicines you may buy withou prescription and herbal preparations. You should a tell your doctor if you drink alcohol. DO NOT use alco while taking LUNESTA or any other sleep medicine
5. Do not take LUNESTA unless you are able to get 8 more hours of sleep before you must be active ag
6. Do not increase the prescribed dose of LUNESTA any other sleep medicine unless instructed by y doctor.
7. When you first start taking LUNESTA or any ot sleep medicine, until you know whether the medic will still have some effect on you the next day, extreme care while doing anything that requi complete alertness, such as driving a car, operat machinery, or piloting an aircraft.
8. Be aware that you may have more sleeping proble the first night or two after stopping any sleep medic
9. Be sure to tell your doctor if you are pregnant you are planning to become pregnant, if you beco pregnant, or if you are breastfeeding a baby wh taking LUNESTA.
10. As with all prescription medicines, never sh LUNESTA or any other sleep medicine with anyo else. Always store LUNESTA or any other sleep medic in the original container and out of reach of childre
11. Be sure to tell your doctor if you suffer from depressi
12. LUNESTA works very quickly. You should only t LUNESTA immediately before going to bed.
13. For LUNESTA to work best, you should not take it w or immediately after a high-fat, heavy meal.
14. Some people, such as older adults (i.e., ages 65 a over) and people with liver disease, should start w the lower dose (1 mg) of LUNESTA. Your doctor m choose to start therapy at 2 mg. In general, adu under age 65 should be treated with 2 or 3 mg.
15. Each tablet is a single dose; do not crush or br the tablet.

Note: This summary provides important information ab LUNESTA. If you would like more information, ask y doctor or pharmacist to let you read the Prescrib Information and then discuss it with him or her.

Rx only

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stay
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ASK THE BAREFOOT CONTESSA/INA GARTEN

When you need to please a crowd, make Ina's irresistible chocolate orange fondue

PHOTOGRAPHS BY BEN FINK







Send your questions to inaforhb@hearst.com. Watch Ina on the Food Network's *Barefoot Contessa* (check WWW.FOODTV.COM for airtime) or visit www.barefootcontessa.com.

Q I love to serve parties family-style. Is there an easy dessert that I can make on a big platter in the middle of the table and everyone can help themselves?

A One of my favorite desserts is chocolate orange fondue. It's so easy to make, and it's really fun to eat. I melt good Belgian chocolate with Grand Marnier liqueur and I serve it with long-stemmed strawberries and French madeleines for dipping. The secret in the recipe is the vanilla and coffee, which give the chocolate even more depth of flavor. You don't know it's there, but you know the chocolate tastes amazing.


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ITALIAN CHEFS
DON'T WANT YOU
TO WARM UP TO.
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CHICKEN ALLA VODKA
& FARFALLE
Complete Skillet Meal for Two
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SECTION
READY IN 10 MINUTES
BERTOLLI
Restaurant-quality meals you simply sauté and serve. Like farfalle pasta and grilled chicken served
with tender asparagus in a tomato Romano cheese sauce with a touch of vodka and cream. No
wonder chefs are acting so cold. Now you don't have to be an Italian chef to be an Italian chef.

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the results...

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Don't care for an eye lift?
REGENERIST LIFTING EYE SERUM.*

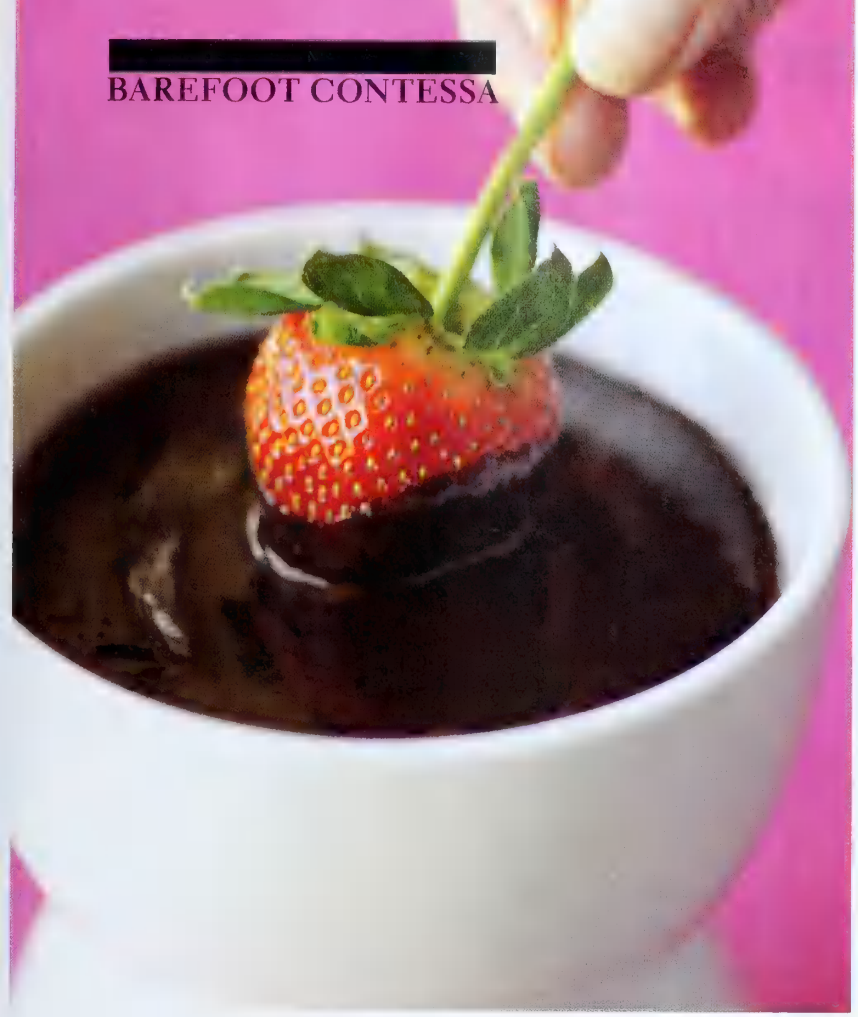


*Results not equal to medical procedures.

Not interested in a chemical peel?
REGENERIST SMOOTHING FACIAL SERUM.*



*Results not equal to medical procedures.



"I have to admit that I like semisweet chocolate, but true aficionados prefer bittersweet chocolate, which has a higher percentage of cacao, or chocolate liquor."

CHOCOLATE ORANGE FONDUE

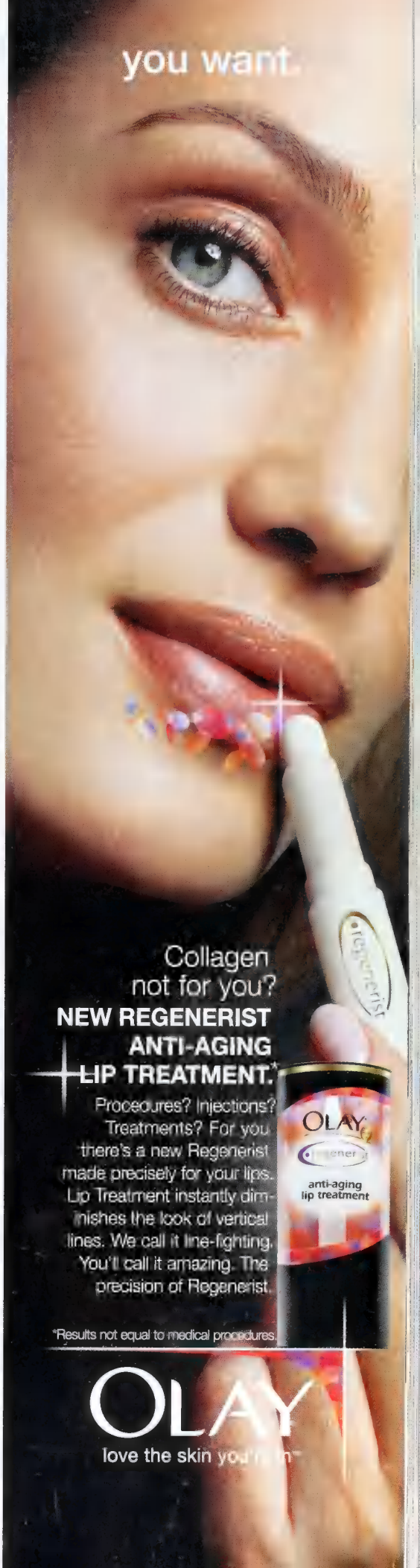
SERVES 6

- ⅓ cup heavy cream
- 1½ teaspoons grated orange zest
- 7 ounces semisweet chocolate, such as Callebaut, chopped
- ½ teaspoon instant coffee granules
- 3 tablespoons Grand Marnier liqueur

FOR SERVING:

- Long-stemmed strawberries
- Bananas, cut in large slices diagonally
- Madeleines
- Macaroons
- Orange pound cake

In a heatproof bowl set over simmering water, heat the cream and orange zest. Add the chocolate, coffee, and Grand Marnier and stir constantly just until the chocolate is melted and smooth. Transfer the fondue to a warm fondue pot and serve with cakes and fruit for dipping.



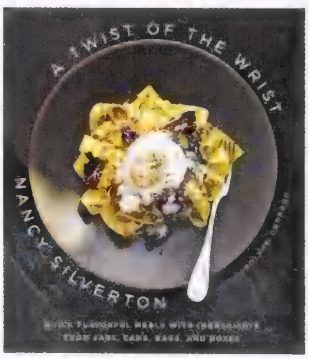


Cumin Shrimp and Chickpea Salad with Roasted Carrots, recipe page 66.



COOKBOOK/DEVON S. FREDERICKS

Have 30 minutes? That's all you'll need to make the recipes in Nancy Silverton's *A Twist of the Wrist: Quick Flavorful Meals with Ingredients from Jars, Cans, Bags, and Boxes*



Published by Alfred A. Knopf
Author Nancy Silverton

HOW GREAT THAT SOMEONE of Nancy Silverton's talents is tackling the subject of meals made easy. Silverton is the creator of Los Angeles's famous La Brea Bakery, as well as an award-winning chef. In her new book she "takes advantage of quality premade ingredients to create entrees that have the same complexity . . . as ones you'd be served in a restaurant."

I was thrilled at the idea of delicious, easy-to-follow recipes that require only a fraction of the time they would need if prepared from scratch. Except that they basically are prepared from scratch. With only a very few exceptions, the ingredients Silverton considers short-cuts are what most of us call pantry essentials—olive oil, vinegar, anchovies, a can of chickpeas, or bread crumbs are where most of my dinner preparations begin.

I found some of the items on Silverton's own list of "twist essentials" to be esoteric enough to be absurd. I twisted my wrists by wringing my hands and wondered where I was going to find half the ingredients she uses. I'm no Rachael Ray, but locating fennel pollen, pomegranate molasses, or any of the many peppers or pastes suggested here is just not how I'm going to spend my time. And Silverton is not going to convince me that using onions from a jar is easier or faster then chopping a real one.

Now that I've vented, let me suggest that you forget the premise of this book. Pick it up and start again. What you now have is a collection of interesting recipes and dinner ideas that do in fact take about 30 minutes to prepare. Silverton's goal is to encourage people to cook at home more often, and in that I think she succeeds very well.



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CUMIN SHRIMP *and* CHICKPEA SALAD *with* ROASTED CARROTS

SERVES 4; TIME: 35 MINUTES
(RECIPE PHOTO, PAGE 64)

- 12 baby carrots, halved lengthwise with 1 inch of the tops
- 2 tablespoons extra-virgin olive oil
- Kosher salt and freshly ground black pepper

FOR THE VINAIGRETTE

- ¼ cup red wine vinegar
- 2 teaspoons fresh lemon juice
- 2 tablespoons plus 2 teaspoons ground cumin
- 4 large garlic cloves, grated or minced (about 1 tablespoon)
- ¾ cup extra-virgin olive oil
- 1 teaspoon kosher salt
- ½ teaspoon freshly ground black pepper

- 10 ounces cooked large shrimp (31–35 count), peeled and tails removed
- 1 15-ounce can garbanzo beans rinsed, drained
- 8 cups loosely packed mixed baby greens (or baby spinach)
- Sea salt
- ¼ cup plus 1 tablespoon Garlic Mayonnaise (see recipe)
- Ground cumin, for sprinkling
- 20 fresh chives

1 Adjust the oven rack to center and preheat the oven to 500°F.

2 Place the carrots on a sheet pan. Drizzle them with the olive oil, sprinkle them with kosher salt and freshly ground black pepper, and toss to coat. Roast the carrots until lightly browned and tender, shaking the pan occasionally for even cooking, about 15 minutes. Remove them from the oven and set aside to cool slightly.

3 To make the vinaigrette, pour the vinegar and lemon juice into a small bowl. Add the cumin and garlic. Gradually whisk in the olive oil and stir in the kosher salt and freshly ground black pepper.

4 Combine the shrimp, garbanzo beans, and roasted carrots in a large bowl. Drizzle them with ¼ cup of the vinaigrette, season with kosher salt and freshly ground black pepper; toss to coat, and set aside to marinate for about 5 minutes.

5 Divide half of the baby greens among four plates and season them with sea salt. Pile half of the shrimp-garbanzo bean mixture over the greens, drizzle half of the remaining vinaigrette over the salads, and spoon 2 teaspoons of the Garlic Mayonnaise over each. Repeat, piling the remaining greens in a second layer over each salad, then the rest of the shrimp mixture. Drizzle the salads with the remaining vinaigrette and top each with 2 more teaspoons Garlic Mayonnaise. Sprinkle the salads with a pinch of cumin and a pinch of sea salt and use scissors to snip about 1 teaspoon of chives over each.

FOR THE GARLIC MAYONNAISE

MAKES 1 CUP; TIME: 10 MINUTES

- 1 cup mayonnaise
- 2 tablespoons extra-virgin olive oil
- 1 tablespoon plus 1 teaspoon fresh lemon juice, or more to taste
- 4 large garlic cloves, grated or minced (about 1 tablespoon), or more to taste
- ¼ teaspoon kosher salt, or more to taste

Stir the mayonnaise, olive oil, lemon juice, garlic, and kosher salt together in a small bowl and season with more lemon juice, garlic, or salt to taste.

DEVON MAKES THE SHRIMP

Silverton encourages us to get over thinking of dinner as a piece of protein and two veg. She is inspiring in her combinations, and many of the salads in this book make delicious dinners—you might want to have a cup of hot soup to start if you don't happen to live in southern California. I like the way she layers her salads, building them up as individual plates. The results are elegant and attractive. As in most of her recipes, once the ingredients are assembled, very little time is needed to get this to the table.

I share Silverton's love of Hellmann's mayo and at first I didn't think the recipe needed the extra calories, but at the last minute I decided to follow the instructions (sort of). I took a ¼ cup of the cumin vinaigrette and stirred it into a ½ cup of Hellmann's. I'm glad I did. It's the sort of value-added ingredient that I think differentiates restaurant plates from those of a home cook, adding depth and subtlety. The drizzled mayo was fabulous, changing this from a basic salad with shrimp into something substantially more special.

A NOTE: Let me assure you that by baby carrots she means real carrots with their frizzy green tops attached—not those stubby little bright orange nubbins that have been carved out of giant old carrots by a machine.

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On Newsstands April 17th



BONELESS PORK CHOPS *with* RADICCHIO SLAW

SERVES 4; TIME: 30 MINUTES

- 4 6-ounce boneless pork chops (about ¾ inch thick)
- 2 teaspoons store-bought pork rub
- ¼ cup canola oil (or other neutral flavored oil)
- ¾ cup extra-virgin olive oil
- ¼ cup aged balsamic vinegar
- ¼ cup capers, rinsed and chopped
- 2 medium shallots, grated or minced (about 1 heaping tablespoon)
- ½ teaspoon chopped fresh rosemary leaves
- ½ teaspoon fresh lemon juice
- Salt and freshly ground black pepper
- 1 small head radicchio, shredded ¼ inch thick (about 4 cups)

1 Massage the pork rub into both sides of each pork chop, dividing it evenly. Heat the canola oil in a large skillet over high heat for 2 to 3 minutes, until the oil's almost smoking (you will begin to smell the oil at that point). Place the pork chops in the pan and cook them for 3 minutes, until they're a rich brown color and the rub coating them is browned but not burned. Flip the chops, turn off the heat, and let them sit in the pan until the pan stops sizzling, about 1 minute. The pork will feel firm to the touch and will no longer be pink in the middle, but it will still be moist and juicy. Leave the chops in the pan until you're ready to serve them.

2 Stir the olive oil, vinegar, capers, shallots, rosemary, and lemon juice together in a medium bowl and season with salt and freshly ground pepper. Add the radicchio and toss to coat it with the dressing.

3 Place one pork chop on each of four plates and top each with the radicchio slaw, dividing it evenly, and drizzle the remaining vinaigrette over the radicchio.

DEVON TRIES THE PORK CHOPS A lovely and speedy dinner idea here. Before you make the vinaigrette, shred the radicchio and store in a plastic bag in the fridge and rub the pork chops with their "rub." It's only going to take about eight minutes to cook and plate this recipe. I used a black cast-iron skillet to cook the pork chops, because it gets really hot. And because my pork chops were almost an inch thick, I cooked them for three minutes on each side and left them for another few minutes in the hot pan—longer than the four minutes the recipe calls for.

I could not bring myself to invest in a pork rub, although I am curious about what's in the ingredient list. Maybe next time, but this time I rubbed the meat with a lot of salt and pepper and some dry mustard. I served the pork with steamed broccoli. It was a very pleasant evening.

I'll be making this again for sure, possibly with traditional cabbage slaw some of the time, and I'll be serving the radicchio slaw with other things in the months to come. This is what I call a good recipe—a theme and variations that increase your kitchen repertoire and take you away from the tried and true. Thank you, Nancy Silverton.



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House Beautiful
APRIL 2007

House Beautiful doesn't have a Letters to the Editor column, but we get a lot of them every day, and this editor loves reading his mail. An especially good e-mail came yesterday from reader Pam Heffner, who praised our new direction generously (thank you) and then gave me the best laugh I've had in days: "I do, however, have a bit of a problem with the many decorators who often say that they try hard to ensure that the client's home does not look too 'done'. . . . Sorry, designing guys and gals, but your rooms are definitely 'done'—and done beautifully." A few more like that, and I will start a Letters column.

STEPHEN DRUCKER, EDITOR IN CHIEF









Atlanta-based architect Keith Summerour designed this South Carolina lake cottage to capture [illegible] natural light. He used wooden ceilings throughout and also designed the living room fireplace, made from local granite. At the back of the sofa, an 1890s Italian console serves as a dais for an antique sculptural horse, probably a French toy. Reproduction bobbin turned-leg chairs are from Jerry Pair. The custom reproduction hooked rug, designed to resemble older rugs throughout the house, is by Laura Fisher.

INTERIOR DESIGN BY BARBARA WESTBROOK
INTERVIEW BY MIMI READ
PHOTOGRAPHS BY PIETER ESTERSOHN



furniture now

American casual





MIMI READ: You've used so many emblems of traditional country style in this South Carolina lake house: spindle furniture, lanterns, hooked rugs, trestle tables, and folk art. Yet the result isn't a stereotypical country interior. There's a lightness and femininity here, a mix of things that makes it feel smart and fresh. What inspired you?

BARBARA WESTBROOK: The house and setting led to the country motif. It's a rustic English-style cottage set in a cove on Lake Keowee in the mountains of South Carolina. The client and her husband use it as a weekend house for relaxing with their children, who are college-age and above. They're very warm, unpretentious people. Yet I couldn't see them in an interior that felt like a hunting lodge in the mountains, or someplace hopsackish and burlappy. She's a feminine, polished woman, who wears the most beautifully tailored suits and Manolo heels for work. When I conceive a house, I take my cues from a number of factors, including the way a client dresses.

How did you make rustic antiques feel this sophisticated?

In every room, the detailing is delicate, from dressmaker touches on the window treatments to the soft, pleated skirts on the slipcovered chairs in the breakfast room. The upholstery fits well. I used a lot of contrasting textures—for instance, smooth leather with chenille in the living room, so everything isn't too rustic or too smooth. The color palette also keeps the feeling light—the large rooms are mostly cream and white. The art and accessories are muted and the overall palette is subtle—quiet, inviting, warm.

The furniture in the living room is mostly fine old wooden pieces with lots of wax and patina. They make it feel so warm—especially for a new house. Was that your intention?

The house was just completed when we moved everything in, and, yes, the old pieces make the house feel . . . not quite so new. The armoire is an antique French piece. It has great warmth and casualness. The sculptural horse is French, too. We got it at South of Market, a great little shop in Atlanta with lots of cruddy pieces. A little bit of crud in the most polished houses is wonderful.

That pair of spool chairs in the living room is just the sort of thing one is always looking for. They have a classic feeling, and yet they instantly give the room an interesting personality. Are they reproductions?

They are. It's hard to find a pair of old spindle chairs that are sturdy and have the right scale for modern living. But these do. They're comfortable and sculptural.



FAR LEFT: All the antique American hooked rugs in the house, including these in the entryway, are from Rugs by Robinson. CENTER: The breakfast room features an antique French trestle table from Erika Reade and an 1870s French bakery sign from Ainsworth-Noah. THIS PAGE: Filtered light from the screened porch shows off distressed oak hardwood floors. The pair of Palm Beach wicker sofas came from Walters Wicker in New York.

Why did you use a modern coffee table on the screened porch?
I like old furniture to look old and new furniture to look new. And since there is no such thing as an antique coffee table, I tend to like coffee tables that are modern.

Though the entryway is mostly a pass-through space. To me it's one of the warmest, prettiest moments in the house.
It's a charming, intimate area that I think could have been forgotten, but I'm glad we didn't. Adding beautiful textures to a new house is key, like the great walnut French buffet and the amazing fishermen's baskets. And of course that antique French grandfather clock has such a beautiful presence.

What do you call the khaki-green room where the smaller trestle table has two antique rush-seat chairs pulled up to it?
We call that the study. They're a professional couple, and in theory, they bring their laptops to the country and do work. It's just a room for when they want to go off and read. The rug really makes it. It's a real eye-catcher—the largest American antique hooked rug in the house.

What's the best object in the dining room, in your opinion?
I love that French trestle table. It is a fabulous piece of furniture, about 10 feet long and 42 inches wide. It's hard to find an antique table that size that doesn't have a big apron going around it that makes it hard to sit. It also has a nice patina—lots of lights, darks, and imperfections—and the edges are smooth and rounded from hands pushing away from the table.

In the guest bedroom, you've used such a blunt, chunky version of a four-poster bed. Along with gingham bed linens and the primitive dough bin at the foot of the bed, it makes this room speak country more plainly than the others.
I was responding to the fact that the room is under the eaves and it has beadboard wainscoting and beadboard wrapped around the walls horizontally. It has a more casual country feeling. To me this bed has a more contemporary feeling, and we just mixed in one-of-a-kind pieces around it.

The rugs here—and throughout the house—are just incredible. Although they're antique American hooked rugs, they're not the floral or pictorial patterns one sees most often.
I don't think I've ever used antique hooked rugs before, but this house needed something to make it feel a little bit less dressy, more like a lake or mountain house. I chose geometric ones because they have such a nice graphic quality—an almost modern air. There's no question that they're artworks. I'd hesitate to put them in some houses, but this is a house where I knew they'd be taken care of and valued.



Petite sepia botanicals in antique gold leaf frames were wrapped around the study to create continuity. Walls and trim are painted Benjamin Moore's Withall Brown in a satin finish; the ceiling is Benjamin Moore's Overcast in a flat finish. The Fireside wing chair by Dennis & Leen is upholstered in blue and brown herringbone wool from Holland & Sherry. The antique rush-seat desk chairs from Edgar-Reeves in Atlanta wear cushions of Biarritz sapphire blue velvet by Rogers & Goffigon. Twisted iron floor lamp and chandelier are from Edgar-Reeves.





"It's a small bathroom, so I wanted everything **built-in, precise, and neat**. And yet it turned out charming and inviting. You wouldn't believe the number of people who pass through it and say they're dying to get into that bathtub."





PPOSITE, ABOVE: The beadboard-clad walls and ceiling in the master bath are painted he same shade of cream—Donald Kaufman's DKC-5 in a satin finish. BELOW: One of the wo guest baths. THIS PAGE: In a guest bedroom under the eaves, a custom bed by Westbrook Interiors has three-quarter-high posts and an antiqued black finish. Bed nens are in a lavender-and-cream checked cotton by Chelsea Editions. The Bar Harbor vicker chair, and the dough bin at the foot of the bed, also from Dearing Antiques. Six ntique silhouettes of children at play from Edgar-Reeves hang above the headboard.



Creamy white walls painted in Donald Kaufman's DKC-5 in a flat finish give a fresh, light feeling to the master bedroom. The iron canopy bed, a custom piece by Westbrook Interiors, was manufactured by Charles Calhoun Metalworks. The Betina ivory coverlet came from Susan Shephard Interiors and the custom duvet is in Acorn & Leaves, a Chelsea Editions cotton. Pillows are antique grain sacks. The Ratchet library chair by Dennis & Leen and the antique bobbin-leg side table are from Jerry Pair. The late-19th-century painted bench came from Linda Horsley Antiques. FOR MORE DETAILS, SEE RESOURCES



PIECE BY PIECE

American Casual

Not quite country, not quite cottage, sophisticated but also very relaxed...



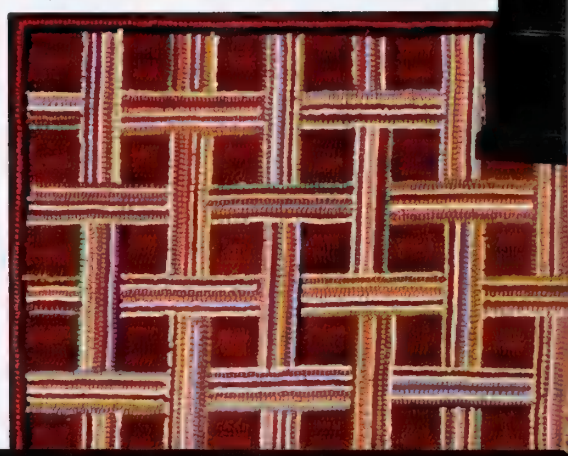
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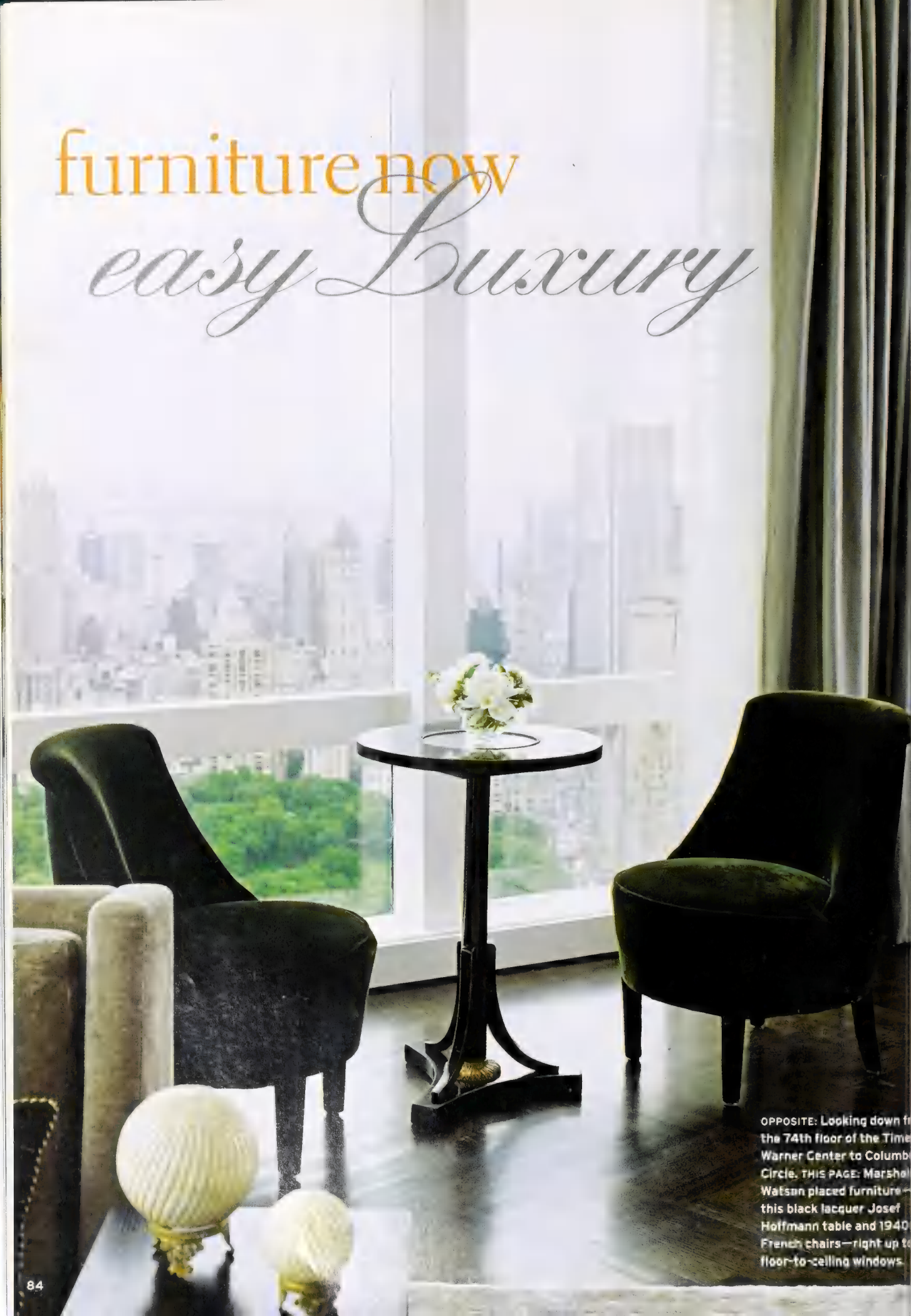


THE THINKING

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OPPOSITE: Looking down f
the 74th floor of the Time
Warner Center to Columb
Circle. THIS PAGE: Marshal
Watson placed furniture—
this black lacquer Josef
Hoffmann table and 1940
French chairs—right up t
floor-to-ceiling windows.



INTERIOR DESIGN BY MARSHALL WATSON
INTERVIEW BY PENELOPE GREEN
PHOTOGRAPHS BY ERIC PIASECKI





Watson raised his client's arms from previous houses for her new apartment. The living room coffee table, from Nancy Corzine, and, in her Saint Lucia, column lamps and silver candelabra on the 1940s French steel and rosewood sideboard were in her New Jersey house. The Jean-Michel Frank–inspired sofa is from Holly Hunt. A 1950s Murano glass chandelier from John Salibello hangs over a 19th-century Italian walnut dining table and contemporary Art Deco–style dining chairs. Judy Mulligan did the Venetian plaster walls.



PENELOPE GREEN: Would you call yourself a traditional designer?

MARSHALL WATSON: [*Audible gasp*] Hmm . . . how to answer that one? Well, I was trained by a professor who was strictly schooled in the International Style, so my education in design and engineering at Stanford was all about boiling everything down to its essence, whether it was line, texture, or shape. Then I did graduate work in theater design at Brandeis, where I was exposed to a broad spectrum of the history of architecture, costume, interior—everything you could possibly ever need to interpret a classic or modern script. As an interior designer, I find I am still an interpreter of people's scripts or stories.

Who is the lead character in this story?

She is a politically active philanthropist and upscale fashion boutique owner, charismatic and extraordinarily bright, with three children out of the nest who come back to visit and numerous friends that she loves to entertain. This apartment is on the 74th floor of the Time Warner Center in Manhattan. The building, to her, is the ultimate New York experience—glamorous and modern. She wanted *this decade*. She wanted to live in the now. However, despite this spectacular address, the interior of the apartment was shabby and very poorly laid out. The materials were sloppy and of the lowest grade. It was very much a 'white box' apartment set inside a trapezoidal shell. My client dreamed beyond what was there.

How do you customize a white box apartment?

I added gloss and sheen with lacquered doors and stuccoed walls. And details like the stepped moldings. You always want to improve the architecture, to give a strong architectural shell as a background for the decorating. Otherwise you can decorate all you want and it isn't going to have much power.

I'd like to hear more about the story your client wanted to tell here.

She wanted the apartment to be sleek, but still have some kind of traditional basis. So the high-gloss black lacquer doors are based on French Art Deco designs, and there are new pieces of furniture which echo early modernist or Art Deco styles, along with French pieces from the 30s, a Josef Hoffmann table, and so forth. Everything has a sheen, whether an absorbing sheen, like the silk carpets, or a reflecting sheen, like the walls that were hand-polished to a high, high lacquered finish. It's really at night that this apartment is at its most glamorous. Outside, the city is sparkling—and the interior reflects that sparkle.





u you get vertigo looking out the windows?

don't, but some do. The apartment is so high in the sky, you ave a helicopter's view—you're literally looking down on the irds, the hawks. It's a sheer drop down 74 stories. I placed rniture almost right up to every window, so there is always omething that sort of hinders your path. This is a spectacular uilding if you love modern. The glass walls. The almost vio- nt angles that slice the sky. It's both restrained and dramatic. 's not shy. But I'd like to go back to your first question. Can e look up the definition of tradition?

ly dictionary defines it as 'a belief or custom handed down y non-written means from generation to generation.' As an djective, it is described as a synonym for 'conventional.'

don't like that second definition. However, I'm intrigued y the first. As a designer, I was educated in the school of odernism—is that traditional? And if we look at this apart- ent, do we call it traditional or modern? I suppose it would e traditional if you consider these facts: the upholstered rnishings are loosely influenced by Jean-Michel Frank. he moldings around the room are Deco-inspired. But what akes it modern? Is it the application of this high-gloss Vene- an stucco?

In a steel and glass container on the 74th floor?

That and the fact that every designer looks through the lens of their experience. In this case, there is an amalgam of a hundred different influences that come together, and that makes a unique vision that is current, though there is very little here that isn't founded in some sort of historical reference.

How did you make all the pieces connect?

There is an extremely limited palette: it's all water and sky colors, all within the gray and blue families, a background for both my client and the city. Also, the form of all the objects is very architectural.

There's a sophisticated texture to nearly everything in here, a sort of luxurious simplicity.

There are a lot of soft, light-absorbing textures that contrast with all the high-gloss things. Every wall in the living and dining rooms and the entry hall is the high-gloss stucco. The master bedroom has a pearlescent glaze. The other bedroom has a cross-hatched combed glaze. It's reminiscent of Haitian grass cloth, yet at the same time it has a gleam to it. There is nothing in this apartment that doesn't do two things at once.

PRODUCED BY DORETTA SPERDUTO

BOVE RIGHT: The silvery wool-and-silk Arabesque carpet in the living was custom-colored and designed by Marshall Watson. Christian Liaigre hairs from Holly Hunt are upholstered in fawn-colored chenille. The striped pillow and squares pillow on the sofa are by Arabella Taggart.







"The bedroom is so glamorous... It's a mix of styles—a French Art Deco table, Hollywood Regency-style mirror, headboard, and bedside table, English club chairs, Venetian pillows. How I pulled it all together is by unifying the color palette—keeping it soft—and using similar textures. It's all rich silks, rich velvets, plush carpet. The owner is glamorous and this room—the whole apartment—is a reflection of her."



Textures and finishes add richness to a plain modern shell. In the master bedroom (THIS PAGE and OPPOSITE), walls are treated with a mottled glaze that has a pearlescent finish. The white Garboesque headboard and bedside table, white gold lamps, and silvery armoire are from Nancy Corzine; brown and white pillow is from McGuire Furniture. DETAIL, OPPOSITE: The French jardiniere is from the 1920s.

FOR MORE DETAILS, SEE RESOURCES

PIECE BY PIECE

Easy Luxury

Imagine if you lived in a five-star hotel suite, every day of your life.





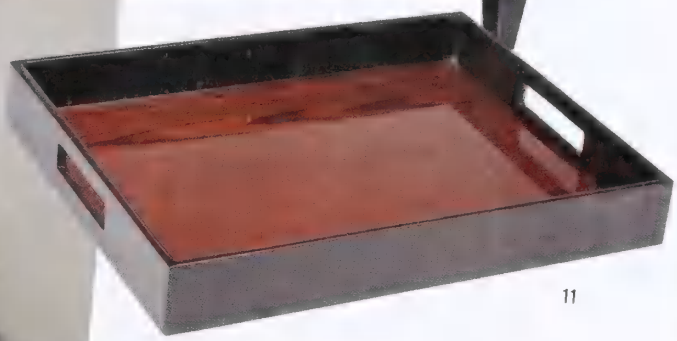
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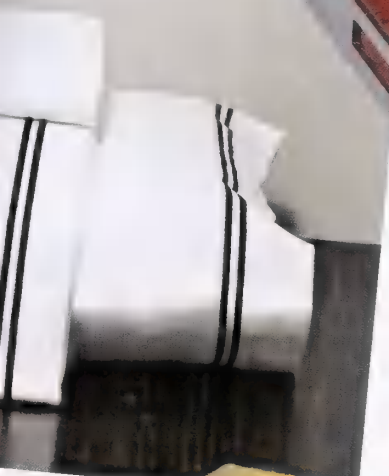
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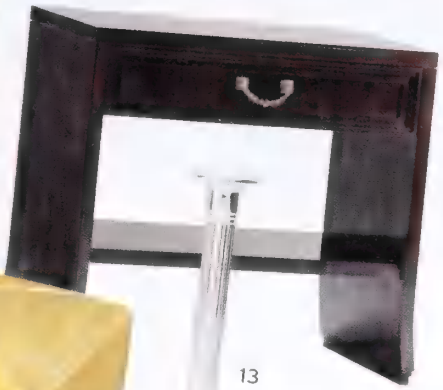


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furniture now

the new Romantic

INTERIOR DESIGN BY ANNE MILLER
INTERVIEW BY LISA CREGAN
PHOTOGRAPHS BY ERIC PIASECKI

LISA CREGAN: ***This living room is like a Parisian salon teleported to Greenwich, Connecticut. Why French?***

ANNE MILLER: I wanted it to be really, really dressy—but not fussy. I love French furniture but I didn't want to see a lot of legs. I wanted the room to take you to another place but still feel inviting, and I think the lines of the French furniture are fun. For example, the pair of bergères in the living room have a lot of movement in their lines. They are more dramatic than if I had chosen two straightforward wing chairs, which would be the English equivalent.

You're not into minimalism, are you?

I think rooms need to feel acquired to be cozy. Full of things, little collections that appeal to you. You know, like Madeleine Castaing's old shop in Paris. I was lucky enough to meet her once. She had a theatrical eye that really appealed to me—even though she wore a wig attached to her chin by a strap. Nothing really matched, but it still got you.

Are any countries other than France heard from here?

The tables on both sides of the fireplace are Chinese. The French were very influenced by the Chinese, like those great coromandel screens Coco Chanel had. Chinese is a good mix in here. The simple lines are a nice foil for the curved pieces.

Tell me about that spectacular antique birdcage.

I saw it in an antiques store, and I thought it would be sort of personal and one-off. But then when I got it home it looked kind of morbid sitting there empty. So I got two doves. They must be very happy in their big old cage because their lifespan is usually only about six years and they're almost twelve years old. And now I have three. They had a little girl baby.

And those billowy white confections on the windows . . .

I think the curtains look like ten brides lined up in their white taffeta dresses, don't they? Once I got the blue walls up I thought there wasn't enough contrast, so I did white curtains with silver-leaf hardware against them.

Was that fireplace pried right out of a French chateau?

I found a fireplace in France that I liked, but the proportion was all wrong, so I had a scaled-down version made. A faux painter finished it to make it look like it was stripped of paint.

Those chairs in front of the fireplace are so lovely, but are they practical?

Oh yes. I've had six-foot-three men comment on how comfortable they are. My upholsterer understands that it's not about size when he's making a chair; it's about the depth of the seat, the pitch of the back, and the flair of the arm, for example. A centimeter can throw the whole thing off.

There are an awful lot of places to sit in this house.

I guess you could say I collect chairs. I have an attic full of chairs. I think every chair should have a little bit of personality. And I think every chair should have a little something next to it, so then, of course, I have to collect small tables too. Plus I think every room should have an ottoman—a place to put your feet up at night and wind down. But I never match a chair to an ottoman. An ottoman provides the opportunity to do a special trim or a one-off color because it stands on its own.

And you make liberal use of wall-to-wall carpeting.

I first noticed in Paris that many people there have these beautiful, intricate wall-to-wall carpets. It was probably just to hide some parquet that was not in particularly good shape, but I loved the look.

OK, about your 'drinks room'...Does the name say it all?

I really don't like having a bar in a room, and we had this very small room that had been some sort of downstairs office. So I decided I would make a 'drinks room,' like you might see in England, in red. It makes it very cozy and sexy—a little jewel box. People do congregate in there. And the leopard carpet is my private ode to Madeleine Castaing.

Tell the truth now; do you really use both kitchen islands?

Oh yes. I really do, nearly every day, and we actually give little kitchen parties in there. I set both of the islands and put chairs around them, then I put a big fern in the sink or I fill the sink with flowers. The built-in breakfront was designed to look like a piece of furniture, with glass fronts and mirror-backed cabinets to reflect the glassware. The lights in the cabinets are halogen lights on rheostats. Actually the under-the-counter lighting and the hanging lampshade lamps are all on dimmers so we can set the mood when we entertain.

The hats are a nice touch at the front door.

Everyone puts the hats on. I usually have to collect them from people on their way out the door.

With the house containing all these collections and passions, why do you think it still manages to hang together so well?

I like the prettiness of France, and the sportiness and coziness of England. So the house is a real mix of the two. It's not so pure, and I think that makes it more relaxed. I like seeing my friends relaxed, feet up on furniture. For me, that's what it's all about.

PRODUCED BY SENGA MORTIMER

In the living room of Anne Miller's Greenwich house, a lacy antique armchair is home to three dogs. The settee is from Jane, Come to the Sun Trading Co.; frame a Louis XVI writing desk. Custom hand-painted 18-foot-long wall panels. Ceiling light is by Stiffel.



Intricate wall-to-wall carpeting—Stark's Chartres 27 Petit Point—and antique French bergères upholstered in white Scalamandré silk lend the living room its air of a Parisian salon. Club chairs and sofa are covered in blue silk from Christopher Hyland.





The breakfast room table is set with Anne Miller's collection of English blue-and-white china and antique cranberry glass. Antique Windsor chairs and yak stool were found in London. Wallpaper is Cabbage Sprig by Cowtan & Tout, opposite. The kitchen's cheerful ruffled pendant lamps are from Vaughan with Cowtan & Tout Chelsea Plaid silk inserts. Stone floor tiles are from Waterworks.





Walls and doors in the "drinks room" are upholstered in a deep red Brunschwig & Fils silk stripe. Leopard carpet from Stark. OPPOSITE: The foyer's faux-marble stairs and melon walls—painted Morning by Benjamin Moore—are set off by Tiaca Tiara's Elysée Coral wool carpet. Miller designed the stairway with iron spindles and brass inserts that look like jewelry. Straw hats rest on canes that belonged to Miller's father.





Walls in the master bedroom are painted Marilyn's Dress by Benjamin Moore. The bedside tableskirt is Diamond Patchwork dupioni silk from the Silk Trading Co. Bedside lamp is by Vaughn. Bed linens and sham are Matouk. FOR MORE DETAILS, SEE RESOURCES.



PIECE BY PIECE

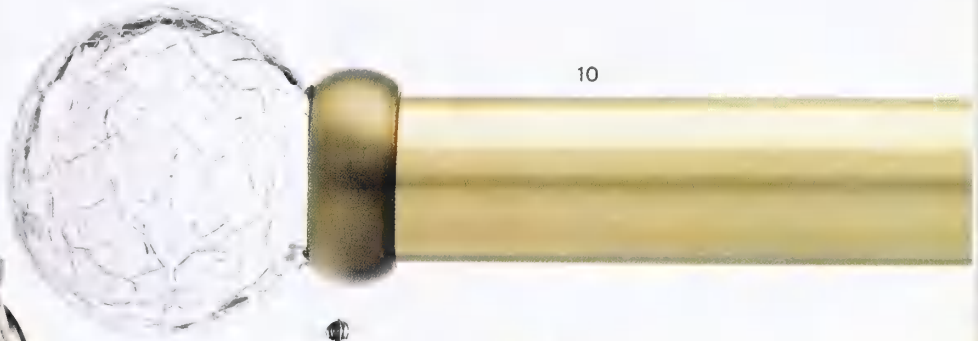
The New Romantic

Traditional rooms shake the "velvet rope" feeling and are prettier, more comfortable than ever

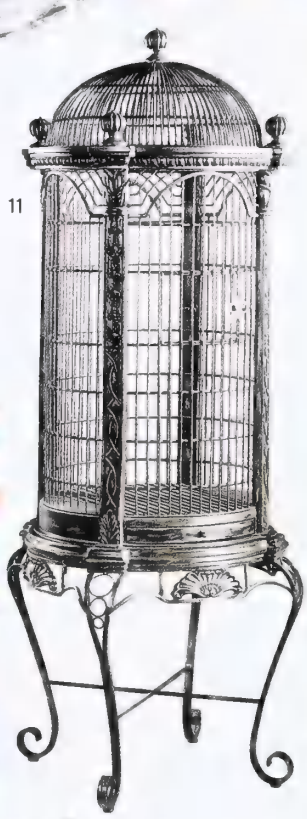




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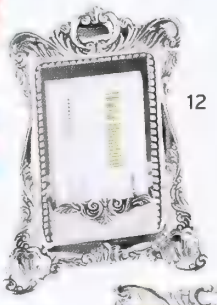
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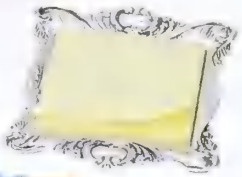
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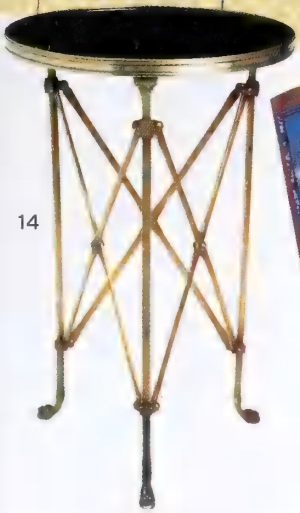


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THE THINKING

Less formal, less cluttered than before… French furniture makes a comeback… painted furniture keeps the mood light… petit four colors for walls and fabrics… updated, recolored wallpapers that feel like now… pretty curtains, of course, but simpler and more modern….

THE PRODUCTS **1** Rose & calla lily bouquet in footed bowl, $485; dianegames.com. **2** Floribunda wallcovering in Copper iron, $360/sq. yd.; fromental.co.uk. **3** Somerset two-arm chaise, $4,208; barclayhousehome.com. **4** Fu Dog temple vase, $625. Source Perrier Collection: 888-543-2804. **5** Natchez Collection Mirror, $4,335; henredon.com. **6** Black toile night-light, $15; target.com. **7** Chinese low table, $2,198; bakerfurniture.com. **8** Carved wood bracket #1853, to the trade; decorativecrafts.com. **9** Nickel Menton hanging shade with the 15" knife-pleated shade in Linden Blue, to the trade. Visaglass: 212-319-7070. **10** Crackled glass finial, $47.25/pair; lirich.com. **11** Birdcage, $799; palatialfurniture.com. **12** Post-it Note and business card holder set, $50; hotelsow.com. **13** Albert's Chair in Michaeline/Blue, $1,729. Calico Corners: 800-213-6366. **14** Gueridon side table, 5325. Source Perrier Collection: 888-543-2804. **15** Camegie sofa by Lillian August, $2,295; duralheritage.com. **16** Chinoiserie desk from Bolier Classics, $9,000; bolierco.com.

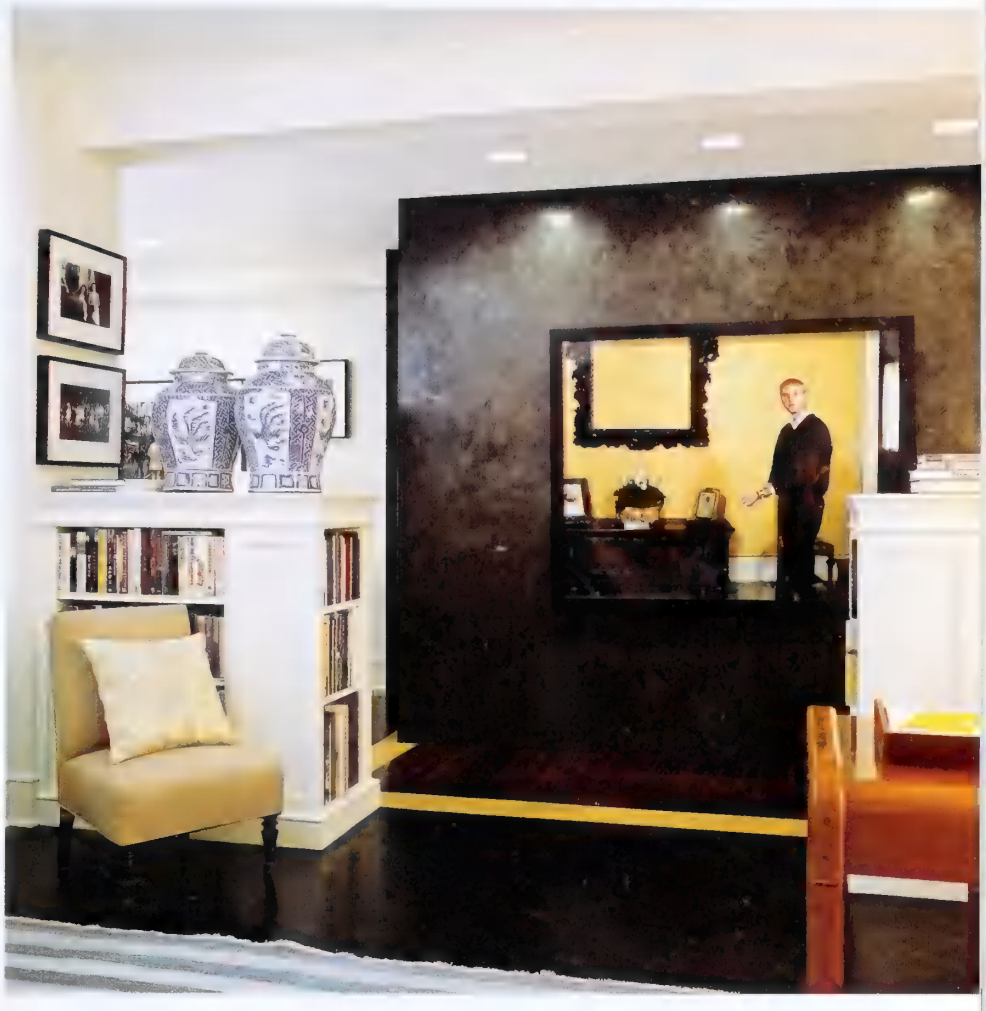
INTERIOR DESIGN BY DAVID NETTO
INTERVIEW BY HEATHER SMITH MACIS
PHOTOGRAPHS BY RICHARD FELBER

furniture now

THE MODERN MIX







"One reason for the half-height bookcases in the entry and living room is to provide ledges on which to lean more photographs. They allow for rotation of the collection, which is substantial."

ABOVE: Brown Venetian plaster sets off a large photograph by Tina Barney. LEFT: Keith placed the sofa at the far end of the living room to emphasize distance and expand the scale of the room. A striped dhurrie from Mark Sikkin accentuates the width. Vintage leather-and-steel chairs are by Poul Kjaerholm.

HEATHER SMITH MacISAAC: This New York apartment showcases an extraordinary collection of photographs without making them showy. When a collector comes to you to do an interior, is the collection ever an encumbrance, or is it more likely to be an inspiration?

DAVID NETTO: Starting with an inspiring collection such as this one presents a problem you don't mind having: that of not having enough space instead of what to fill it with. This apartment is about 2,000 square feet. I worked at fitting in as much of the collection as possible—even the powder room is a gallery of portraits. But you're still only seeing a third of it.

You either know a lot about photography or learned a lot.

I know a bit about contemporary art, but I'm an ignoramus when it comes to photography. As a decorator, that can work to your advantage because you don't fetishize the things you're hanging. Everything gets equal respect. For instance, in the gallery that is the spine of the apartment, an iconographic photo by Diane Arbus doesn't stand alone—we arranged a whole salon of photographs to pinwheel around it. I crazied up what my client wanted to show. My job is to make things unselfconscious, to calibrate the aesthetic.

This apartment comes across as Park Avenue gone downtown—in other words, dressed down, scaled back and, excuse the expression, chic-ed-up. And all very user-friendly.

Not only did these clients have an inspiring collection, they knew who they were. There was no need for me to impose a fiction on their lives, to furnish their apartment with books, for instance, to help them get into character. They're a couple with two young children who were ready for their first serious apartment—it needed to be wholesome with sparkle, stylish but family-friendly.

Did you arrange the furniture around the photographs or the photographs around the furniture?

Hanging all of the photographs was the very last thing we did. It took five days, and we went at it one wall at a time. The collection had more influence in determining how to treat large surfaces than how to furnish the rooms. For instance, the walls really had to be solid fields to flexibly accommodate photography, and the less color the better, except in the children's room. It was only on the floor that I could do strong patterns.

Like the carpet in the master bedroom? It looks like a classical stone floor pattern.

Exactly. It's a nod to the neo-Gothic church across the street







or the solarium-turned-dining room, Nolte had a new mahogany top fabricated by George Palumbo to specs of the original wood version a vintage Saarinen table base found on eBay. Jean Prouvé Standard chairs are reproductions from Vitra.

hat the bedroom looks out on. Beauvais made it to my specifications. This apartment is really about high-highs and low-lows. These clients were never extravagant without purpose but were willing to indulge special stuff I might propose.

uch as the carpet?

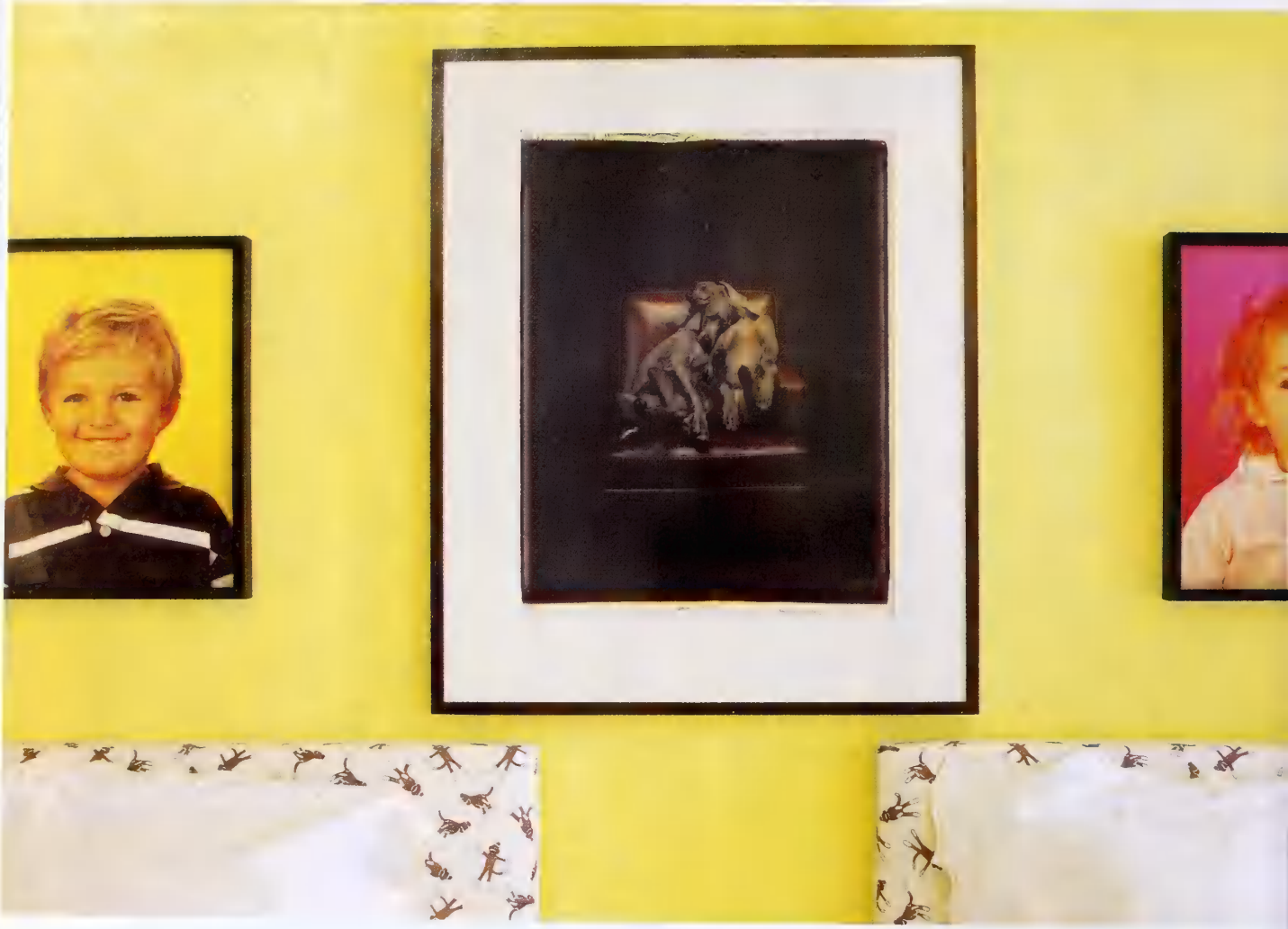
es. Or glazing the yellow walls in the kids' room—it adds so much life and depth. Or upholstering the George Smith sofa n a Chelsea Editions crewelwork fabric even though their dog might decide the sofa is his favorite place to curl up.

utting the traditional right up against the modern, like you id with the sofa and chairs, makes the best traits of each ne shine. You did it again in the bedroom with a strictly odern dresser at the foot of a luxuriantly upholstered bed.

thought these clients should have something a little opulent and decadent for themselves, so I designed a deeply tufted Proustian/Hollywood sleigh bed we had upholstered in yellow damask. This job was all about accenting their style and then in the tradition of fine decorating, giving them what they never knew they wanted.

After such high-highs, it's hard to imagine what the low-lows might be.

They may not be your usual lows, but it takes confident clients to invest in original Poul Kjaerholm chairs, which are in the living room, and then be willing to put a reproduction of a Jacques Adnet desk in the same room—however fine it may be. They were fine with getting reproduction Jean Prouvé Standard chairs for the dining area and a set of table and chairs for the kids online from Modernseed. They were happy to problem-solve. There was no snobbery. *PRODUCT BY SUSAN MORTIMER*







…s made in the children's bedroom. A vintage bench from Aero seems to smile beneath a pair of photographs by Jeffrey Milstein of two jets heated for the sky, entitled 'Private'. Above: Portraits by a miniature of the clients' children flank an equally charming portrait by William Wegman of one of his Weimaraners. BELOW: In the master bathroom, an etching by Lucian Freud rests atop a dresser from Ralph Pucci at the foot of a custom bed upholstered in silk damask from Travers.





To best accommodate the wide swing of Hall arms and to provide the most flexible hanging space, Nette centered the Serge Mouille lamp fixtures from Guénillon in the wall sections to either side of the living room fireplace. Above, matching above the new stone mantelpiece designed by Nette is a suite of Bernd and Hilla Becher water towers. Christopher Bucklow's *Blue Man* leans on a new Sofaciass fabric by Serge Mogensen's Spanish Chair, circa. The family "office" is an homage to Adnet Collection desk and chair from Ralph Lauren. FOR MORE DETAILS, SEE RESOURCES.



PIECE BY PIECE

THE **MODERN MIX**

Modern is a state of mind now. Get out of the box, and curate your own personal collection . . .



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THE THINKING

It's moved past glam and boxy midcentury shapes... try something handcrafted to make it feel human... something "green" to make it feel natural... something Scandinavian or Italian, to make it feel relaxed... photographs (the real thing or cut from a book), hung salon-style from floor to ceiling... lean a few!

THE PRODUCTS **1** Chimo 5-piece fireplace set, $252; unicahome.com. **2** Pat Nixon rug, $24.50/sq. ft.; jonathanadler.com. **3** Eva glass lamp, $249; roomandboard.com. **4** Eric tray table by Thomas O'Brien, $620. hickorychair.com. **5** Candle Stick Candle, $46/pair; rubybeets.com. **6** Lacquered bamboo bowls, $55/set of 4. MoMA Store: momastore.org. **7** Bryant Chair, $4,050. Ralph Lauren Home: rlhome.polo.com. **8** Standard Chair by Jean Prouvé, $695; vitra.com. **9** Solar Roller Shade #3863, $84. Smith + Noble: 800-248-8888. **10** *Water Towers* by Bernd and Hilla Becher, $75; mitpress.mit.edu. **11** Tripod lamp, to the trade. David Weeks Studio for Ralph Pucci: 212-633-0452. **12** Reed wallcovering in Garbanzo Bean and Red Beans, Maya Romanoff: mayaromanoff.com. Meteor Stripe in Planet, all to the trade. Wolf-Gordon: 800-347-0550. **13** Nick table, $1,199; bludot.com. **14** Newport pillow, $27; crateandbarrel.com. **15** Cub Station, $550. CUB by Netto Collection: cubkids.com.


INTERIOR DESIGN BY KATRIN CARGILL AND CAROL GLASSER
INTERVIEW BY CHRISTOPHER PETKANAS
PHOTOGRAPHS BY KARYN R. MILLET
furniture now
the Swedish Fantasy

CHRISTOPHER PETKANAS: ***A house that is such an utter alentine to classic Swedish style must be a first for Houston.***

CAROL GLASSER: It's a primer in how the pure, luminous ook of 18th-century Swedish interiors can be modernized and nade more comfortable and user-friendly for the kind of all-American family that cuddles up and watches TV together. had done this same house, a 3,500-square-foot English Tudor, or the same clients in the early nineties. The house then had very English country house feel.

How was it decided to take it in a Swedish direction?

CG: The owners were tired of living with clutter, and hungry or change. The brief was to do something clean, pared-down, nd romantic. We started nearly from scratch.

Did the changes go beyond furniture, paint, and fabric?

KATRIN CARGILL: Enfilades [room-to-room views] are a hall-nark of Swedish style, and we took out a number of doors on he ground floor to create one. Interior shutters that tuck in to he window reveals were added, and wide Canadian pine-plank ooring with a lovely, chalky limed finish. The floors were a articular challenge—we couldn't find anyone in Houston who had ever done them like this before! The family room got beautiful antique French fireplace, flaking paint and all, as ell as simple paneling that is nothing more than thin rustic oards. By the way, the hairline space between each board you ee here and in the hall is intentional.

The family room is a tour de force.

KC: The great thing about it is that the kids—two high school irls—can watch TV at the informal end of the room on the nodern sectional while the parents use the period Swedish ettee at the other, formal end. A homey cotton check is not he kind of fabric you typically see on an up-to-date B&B Ita- a sectional, but I've always wanted to try it, and I think it's great success. The four pairs of French doors giving on to he garden have traditional unlined Swedish roller shades in pecially dyed vintage linen.

nd the breakfast room is so light and fresh.

KC: The key is not having any heavy upholstery. Instead you've ot air passing freely under the seating and table and light flood-ng across bare floors. The mullions would be slightly thinner n a real Swedish house, but everything else is absolutely right: he casement windows, the delicate crystal chandelier, the anquettes, the legginess of the furniture. Antique French nen bed sheets were stitched into floppy Roman blinds. The nonogram is somebody else's, but nobody minds.

Where did you find the botanicals that paper the sunroom?

CG: Believe it or not, right here in Houston. They're Dutch, from the 18th century. We wanted the continuity of using them in two places, but not in exactly the same way. So we had the ones in the sunroom hand-colored, then used them to cover the walls from floor to ceiling. The ones in the master bedroom are in the original black and white, and framed.

Simple checks like those you used in the family room and bedroom are shorthand for Swedish style.

KC: By upholstering the bedroom walls in a cream-and-mossy-green check we were able to evoke Sweden without having to do very much else. You don't have to break the bank to get the look. Some of the best, most affordable reproduction furniture on the market is Swedish—Nordic Style and the Country Swedish collection have wonderful things. The main point is to keep the floor plan simple, the window treatments as plain as possible, and to edit, edit, edit.

What explains the similarity you often see in French and Swedish furniture?

KC: It came from the Swedes traveling to France and soaking up the styles of Louis This and Louis That. The bed in the eldest girl's room happens to be French, and yet you just might also mistake it for Swedish. The chests are in the Gustavian style, named for the king who ruled Sweden in the late 18th century. We decided to do chests for night tables, because we had a huge amount of space to fill.

At first glance, it's hard to distinguish between what's real in the dining room and what's pretending to be.

KC: Below the chair rail there's raised wooden paneling; above, deliberately naive, almost primitive trompe-l'oeil paintwork. The room is full of the devices—mirrors, crystal chandeliers, wall lights, gilding—the Swedes use to battle the fact that it's pitch-black in their country five months of the year.

CG: The chairs are Gustavian reproductions—one of five or six styles that are used over and over in Sweden. It's hard to get antique ones that are high and sturdy enough for Texas men.

The longcase clock in the hall is a beauty.

CG: To a large extent the antique Swedish pieces in their original gray and soft bluey-green paint determined the colors we used throughout the house. The kitchen was done in a blackened white that could not be more Gustavian.

The Swedes are very interested in cooking, if the kitchen is anything to go by.

CG: Everyone loves to pile in around the 10-foot maple island and chat and drink and slice and dice.

PRODUCED BY SAMANTHA EMMERLING AND LISA McGEE



PAGE AND OPPOSITE: Various vantage points in the family room, where an alderwood pedestal table (BELOW) separates dressed-up and dressed-down ng areas, one with a delicate Swedish painted sofa, the other with a sprawling Charles sectional from B&B Italia. Walls faced in rustic planks are ed Low Tide above the faux chair rail, Kaleidoscope above, both from Martin Senour. OPPOSITE BELOW: Antiques with their original paint—a French laire mantel and overmantel and Swedish tea table and armchair. OPPOSITE TOP: No Swedish house is complete without a longcase clock.



CAROL GLASSER: "The paneling in the dining room is exactly the kind you see in houses throughout Sweden. New casement windows were installed in the breakfast room, drenching it in light. My client is so in love with the look she even goes to the trouble of washing the floors with lime paste, just as they do in Sweden."





CG: "We gave in to the owners' wishes and designed an American chef's kitchen—the Viking range even has restaurant-style warming shelves. But the simplicity of the custom cabinetry and snowy marble countertops is 100 percent Swedish. The work island has so much storage, we were largely able to do without wall cabinets, which I think weigh a kitchen down."

ABOVE: Rather than banishing heavy cookware to hidden cabinets, we hung wall brackets and flatware designed pots racks to display part of a collection of French cookware. Display at Hemingway House. For more on the Gustavian tradition of Swedish design, Charles Edwards tole pendant lamp with a nickel finish; wooden spoons, the "M" on the counter is for the first letter of the owners' surname, Morrow. The Viking range has a graphite finish.






BUTTER



Nordic Style's one of Carroll and Glasser's favorite resources for Swedish lighting (the glass urn lamps), furniture (the painted chests, pressed into service as night tables), and fabrics (the Raspberry Small Check on the bench, and 18th-century bed in the Louis XVI taste). Scrubbed with lining paste, extra-wide Canadian pine floorboards are partially covered with flat-weave wool rugs by Roger Oates through Stark Carpet.



PIECE BY PIECE

The Swedish Fantasy

The dreamy, airy feeling of Gustavian style translates well to American lifestyles everywhere





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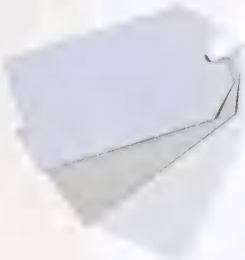


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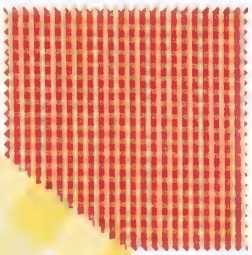


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THE THINKING

It always starts with a color, pattern, mood. Then we ... [illegible] ... for small ... [illegible] ... we narrow ... [illegible] ... that's a must ... [illegible] ... and suddenly we have quite a lot.

THE PRODUCTS [illegible]

KITCHEN OF THE MONTH/LAKE BLUFF, ILLINOIS

Don't let the minimalist design fool you. This sleek, streamlined kitchen has it all—it's just that so much is hidden away. PHOTOGRAPHS BY ANNIE SCHLECHTER



Brick Railroad LED lamps hang over the island. The Oona stools are from Design Within Reach. The white stemless vases are by Patrick Maurique, from Light Years. Left: up-lit alcove display area of glassware. The George Nelson Bar clock is from Vitra.



CHRISTINE PITTEL: ***This kitchen looks like it was designed for a sponge—really easy to clean, with all those flat, hard surfaces. Is it?***

JULIE STEVENSON: Absolutely. At night I just roll that little appliance garage door shut and wipe it all down. Before, everything was out on the countertops. It was this cramped, cluttered U-shaped space, and I was always cooking by myself, yelling into the other room to find out what's happening with homework.

You must have torn down walls...

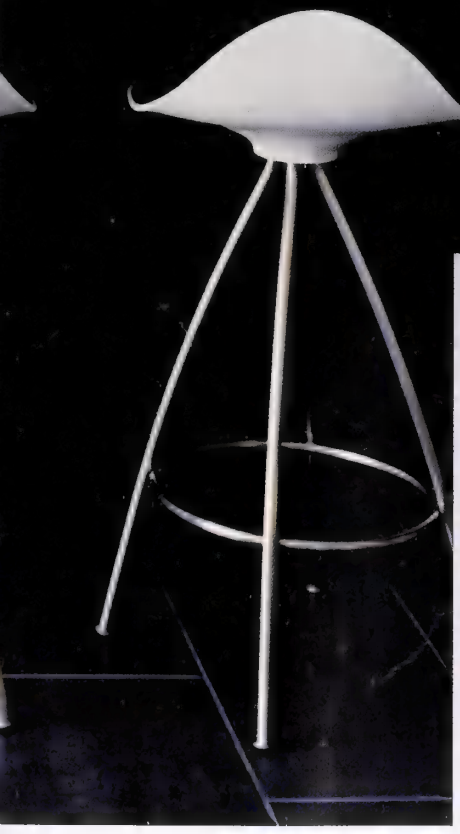
With the help of our architects, Jill Danly and Jerry Horn.

Because the rest of the place—a 1900s farmhouse—looks nothing like this. Who's the modernist?

My husband, Jim. He walked into the Bulthaup showroom and said, 'That's it.' He loved that clean, streamlined look. I'm more traditional, but I came round. Bulthaup cabinets are so well made, and the drawers have this great self-closing mechanism. All it takes is a little push and they shut on their own. The sink and stainless-steel counter are all one piece—no seams—so crumbs don't get caught, and I like the built-in drainboard.

What's interesting about the island is that there's nothing on it.

No prep sink, no burners. I wanted all the space for the kids to spread out. >















What's that gray stone on top?
African black granite—honed, not polished. When you rub your hand on it, it feels like you're touching a stone out of a lake. Originally I wanted white marble but then I thought about grape juice and Magic Markers. It was Alex, our kitchen designer from Bulthaup, who suggested we go gray, to echo the floor.

ALEXANDER ADDUCCI: The porcelain floor tiles have the look of stone, but they're less expensive and more stain-resistant. The stainless steel is impervious to anything, other than everyday scratches, but that becomes patina.

Something so visually clean can look antiseptic. How did you avoid that?

ADDUCCI: The finishes really help. The dark oak on the cabinets draws you in, like a piece of fine furniture. If we had gone with white, I don't think the kitchen would have been as warm. On the back wall, I used what we call top boxes instead of traditional vertically split doors, because that wall is very long, very linear, and I wanted to keep that horizontal banding. It was the architects' idea to do a long fitted window above the sink, as opposed to a standard backsplash, which turned out to be stunning. Then we repeat the rectangles with watery glass tiles.

It's easier to keep eveything in its place when there's a place for everything. What are some secrets of the storage?

STEVENSON: Crockery drawers mean you're not on your toes, straining to reach a stack of heavy china, and there's a lazy Susan in the corner cupboard for the ice cream maker and all those wonderful things I had to have. It's so easy with Bulthaup—the system does the organizing for you. ●

CLOCKWISE FROM TOP LEFT: The elegant DA279 wall hood from Miele seems to float against Bliss Glossy glass tiles in Breeze from Ann Sacks. A shutter rolls up to reveal a microwave and other appliances. Pull-out pantries are accessible from both sides. Drawers are extra-wide, with customized inserts to organize utensils. Movable pegs in the crockery drawers accommodate various size dishes.

PRODUCED BY DAVID M. MURPHY



"Ten years ago I wouldn't have been ready for this, but now I think it's very liberating not to have a thousand tchotchkes sitting around. Not that I've given up my collecting—but now everything is behind doors."

Flanked by Bulthaup's stainless-steel rolltop appliance garage and two Dacor wall ovens, the Sub-Zero 700 Series refrigerator is paneled in the same dark oak as the cabinets and comes with two freezer drawers, which means less digging around for those Popsicles. The Preference five-burner cooktop is also by Dacor. The porcelain tile on the floor is Series Marte in Nero Acapulco with a natural honed finish, from Casalgrande Padana and available through American International Tile. FOR MORE DETAILS, SEE RESOURCES.

THE LOOK KITCHEN OF THE MONTH

This month, it's all about purity, simplicity, and great storage solutions—like a pegboard drawer organizer. There's a lot to be said for no fuss









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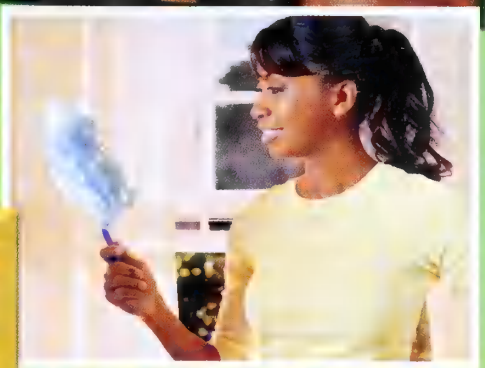
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34 COLOR: ON FURNITURE

Paint sources: Ralph Lauren Paint (M); 800-379-7656; rlhome.polo.com. Benjamin Moore (M); 800-672-4686; benjaminmoore.com. **Pratt & Lambert** (M); 800-289-7728; prattandlambert.com. **Donald Kaufman Color Collection**—The Color Factory (R); 201-568-2226; donaldkaufmancolor.com. Farrow & Ball (M); 888-511-1121; farrowball.com. **Old Fashioned Milk Paint Co.** (M); 866-350-6455; milkpaint.com. **Dunn-Edwards** (M); 888-337-2468; dunnedwards.com.

38 INSTANT ROOM

Interior designer: **Michael S. Smith**; 310-315-3018; michaelsmithinc.com. **Hunt Chair, Cornwall Sofa, Venetian Fauteuil**—Jasper Furniture (M); 310-315-3018.

56 COLLECTING

Sources: Mood Indigo (R,T); 212-254-1176. Butch and Sandy Nance (R,T); 727-639-0972. Uma Kafka; rubylane.com/shops/umakafka.

72 FURNITURE NOW: AMERICAN CASUAL

Pages 72 to 83: Interior designer: **Barbara Westbrook**; 404-355-9430. *Architect:* Keith Summerour; 404-603-8585. **Sofa**—Ainsworth-Noah (R,T): 404-231-8787. **Sofa Fabric**, Chenille in Nougat by Glant—Jerry Pair Assoc. (T); 404-261-6337. **Spindle chairs, Marsh Great Plains club chairs**—Jerry Pair, see above. **Spindle chair fabric**, Georgia ticking—Rogers & Goffigon (T); 212-888-3242. **Glass table lamps; antique horse**—South of Market (R,T); 404-995-9399. **Hanging lamp**, Double Nantucket lantern by Paul Ferrante—Ainsworth-Noah, see above. **Curtain fabric**, Crewel in seafoam, Chelsea Editions—Jerry Pair, see above. **Hooked rug**—Laura Fisher Quilts (R,T); laurafisherquilts.com. **Other hooked rugs throughout**: Rugs by Robinson (R,T); rugsbyrobinson.com. *Dining room:* **Dining chairs**, antique—Toby West (R,T); 404-233-7425. **Slipcover fabric**, Ecru linen Toscana—Rogers & Goffigon, see above. **Dining table**, antique French—Erika Reade (R,T); erikareade.com. *Screened porch:* **Sofas**, Palm Beach-Walters Wicker (M); walterswicker.com. **Sofa fabric**, Vellum by Sunbrella—Logan Gardens (R,T); 404-231-4808. **Rocking chairs**, Kennedy—Carolina Chair & Table (M); 800-228-3876. **Coffee table**—Erika Reade, see above. **Side tables** by Corbin Bronze—Jerry Pair, see above. *Study:* **Wing chair and ottoman**, Fireside—Dennis & Leen—Jerry Pair, see above. **Chair fabric**, Holland & Sherry #828006—Renfroe (T); 404-869-6600. **Desk chairs**; **floor lamp**, Chandelier—Edgar-Reeves (T); 404-237-1137. **Chair cushion fabric**, Biarritz velvet—Rogers & Goffigon, see above. *Master bathroom:* **Hardware, fittings**—Newport Brass (M); brasstech.com. **Mirrors**—Restoration Hardware (R, MO); restorationhardware.com. *Guest room:* Bed (C) by designer. **Dough bin, wicker chair**—Dearing Antiques (R,T); dearingantiques.com. **Silhouettes**—Edgar-Reeves, see above. **Checked pillow and quilt fabric**, Chelsea Editions—Jerry Pair, see above. *Master bedroom:* **Bench**—Linda Horsley Antiques (R,T); 404-467-0001. **Bed** (C) by designer, fabricated by Charles Calhoun (M); 404-755-6155. **Armchair**, Ratchet, Dennis & Leen—Jerry Pair, see above. **Curtain fabric**, Acorns & Leaves—Chelsea Editions, see above. **Sconces**—South of Market, see above. **Bed linens**—Susan Shepard Interiors; 904-241-5900.

83 FURNITURE NOW: EASY LUXURY

Pages 84 to 93: Interior Designer: **Marshall Watson**, 212-595-5995. *Living room, by window:* **Chair fabric**, Velvet Mohair in Green #810001-12—Rogers & Goffigon (T); 212-888-3242. **Drapery fabric**, Honeycomb in Blue Steel #1428-02 by Great Plains; **sheer curtain fabric**, Vermicelli in Winter White #2065-01 by Rose Tarlow-Melrose House—Holly Hunt NY (T); 212-755-6555. Drapery fabrication—Gordon Ferguson Drapery (T,M); 973-378-2330. *Living room:* **Gray pillow fabric**; #2200-02 by Great Plains—Holly Hunt NY, see above. **Sofa pillows**, (green); custom by Safina Fay Braxton—Arabelle Taggart (T); 212-980-6663; (gray) by Joe Upholstery (R,T); 212-290-2188. **Lamps** on side tables—Nancy Corzine (T); 212-223-8340. **Lamp shades**—Abat Jours Shades (R,T,M); 212-753-5455. **Coffee table**—Nancy Corzine, see above. **Rug**, Arabesque (C) by designer—Rug & Kilim (T); 212-829-9905. **Rosewood sideboard**, 1940s French—Center 44 (T); 212-450-7988. **Lamp shades** on sidebar lamps—Abat Jours Shades, see above. **Double-arm sconces** in nickel—Urban Archaeology (R,T,M); 212-431-6969. **Murano glass chandelier**—John Salibello (T); 212-838-5767. **Antique glass mirror panels**—Manhattan Shade & Glass (R,T,M); 212-288-5616. **Walls, Italian Venetian plaster**, Stucco Venegianto—Judy Mulligan (R,T); 908-879-6728. *Study:* **Sofa**, Marshall Watson Collection—Lewis Mittman (T); 212-888-5580. **Sofa fabric**, Velvet Mohair #810001-06—Rogers & Goffigon, see above. **Sofa pillow**, Ocean Silk #263-T by Arabelle Taggart—Roger Arlington (T); 212-752-5288. **Desk chair**—Artistic Frame (T); 212-289-2100. **Carpet**, Sisal Maui 120; **antique carpet**, #2955—Beauvais (T); 212-688-2265. **Sconce shade**—Abat Jours, see above. **Wallpaper**, Kunsan Weave grasscloth #529702 from the Natural Textures Collection—F. Schumacher & Co. (T); 212-415-3900. *Living room, view with ottoman:* **Rug**, custom silk—Rug & Kilim, see above. **Chair**—Holly Hunt, see above. **Striped pillow**—Arabelle Taggart, see above. **Sofa**, #2200-02 by Great Plains—Holly Hunt, see above. **Sofa fabric**, #NCF3540-05—Osborne & Little (T); 212-751-3333. **Squares pillow**—Arabelle Taggart, see above. **Rug**, custom by designer—Rug & Kilim, see above. **Side table**—Crate & Barrel (R,MO); 800-996-9960. **Lamp,** Silver leaf column—Nancy Corzine, see above. **Walls, Italian Venetian plaster,** Stucco Venegianto—Judy Mulligan, see above. *Bedroom:* **Headboard; duvet cover** #NC0708-152; **drapery**, #NC0105-137; **bedside table; lamps**, Hollywood; **mirror**, Hollywood; **armoire**, Hollywood—Nancy Corzine, see above. **Drapery fabrication**—Gordon Ferguson Drapery, see above. **Sheer drapes**, #PS6680—Pollack (T); 212-421-8755. **Sheets**, custom gray scroll pattern—Julia B. Home (R,T); 203-863-0063. **Pillow**—McGuire Furniture (T); 800-662-4847. **Chair and ottoman**—Joe Upholstery, see above. **Chair and ottoman fabric**, Constantino in Natural—Christopher Hyland (T); 212-688-6121. **Throw** on chair—bluefly.com. **Round table**—John Salibello, see above. **Wool carpet**—Alix Unlimited (T); 914-834-2478. **Pearlescent wall finish**—Judy Mulligan, see above.

94 FURNITURE NOW: THE NEW ROMANTIC

Pages 94 to 105: Interior designer: **Anne Miller**; 203-861-7009. *Living room:* **Curtain fabric**, Como—Silk Trading Co. (T); silktrading.com. **Wall panels**—de Gournay (T); degournay.com. **Carpet**, Chartres 27 Petit Point—Stark (T); starkcarpet.com. **Bergère fabric**, silk—Scalamandré (T); scalamandre.com. **Sofa and club chair fabric**, silk—Christopher Hyland (T); 212-688-6121. *Breakfast room:* **Wallpaper**, Colebrooke Sprig—Cowtan & Tout (T); 212-753-4488. *Kitchen:* **Hanging lamps**—Vaughan (T); 212-319-7070. **Lamp fabric inserts**, Chelsea Plaid—Cowtan & Tout, see above. **Floor tiles**, stone—Waterworks (M); waterworks.com. *Drinks room:* **Wall fabric**, Courtisone silk stripe—Brunschwig & Fils (T); 212-838-7878. **Curtain fabric**, Quadrillage taffeta—Brunschwig & Fils, see above. **Carpet**, custom—Stark, see above. *Entry foyer:* **Runner**, Elysée in coral—Tisca Tiara (M); 212-832-8418. **Chandelier**—Vaughan, see above. Top of stairs: **Console**—Christopher Norman (T); christophernorman.com. *Master bedroom:* **Curtain fabric**, Dupioni silk—Silk Trading Co., see above.

106 FURNITURE NOW: MODERN MIX

Pages 106 to 115: Interior designer: **David Netto**; 212-343-7415. *Architect:* **David Hottenroth,** Hottenroth & Joseph; 212-941-1900. *Living room:* **Trim,** White Dove semigloss—Benjamin Moore (M); 800-672-4686. **Sofa**—George Smith (R,T); georgesmith.com. **Fabric**, Oak Leaf #2091/01—Chelsea Editions (T); 212-758-0005. **Curtains**—Rogers & Goffigon (T); 212-888-3242. **Poul Kjaerholm PK-31 chairs**—Dansk Møbelkunst (MO); dmk.dk. **Wooden lamps**, Collection Marie Guérin—Jourdan Antiques (R); 212-674-4470. **Cocktail table**—Wyeth (R,T); 212-243-3661. **Sconces**, Serge Mouille—Guéridon (T); 212-462-2149. **Occasional tables**, vintage—Roark (R,T); 631-725-7193; roark.1stdibs.com. **Firewood basket**—Aero (R,T); 212-966-1500. **Vintage desk; chair**—Ralph Lauren Home (M); 888-475-7674. **Striped Dhurrie carpet**—Mark Shilen Gallery (R); 212-925-3394. **Stools**, Hans Wegner—Fritz Hansen (M); fritzhansen.com. **Mantel**—David Netto, see above. **Mantel fabrication**—Elizabeth Street (R); 212-941-4800. **Vintage chair**—Amy Perlin Antiques (M); 212-593-5756. **Water tower photographs**, Bernd and Hilla Becher—Sonnabend Gallery (R); 212-627-1018. **Landscape photograph**, Elger Esser—Sonnabend Gallery, see above. **Black and white photograph**, Vik Muniz—Sikkema Jenkins & Co. (R); 212-929-2262. **Mobile home photograph**, Peter Garfield—Janet Borden (R); 212-431-0166. **Portrait of man** with yellow background, Tina Barney—Janet Borden, see above. *Sitting room:* **Children's BB2 table and chairs**—notNeutral (R,M,MO); 800-270-6511. **Rug**, Lambertson Truex hand-knotted—Elson & Company (M); 800-944-2858. **Cabinet**, vintage—Lobel Modern (R,T); 212-242-9075. **Arthur sconce**, Christian Liaigre—Holly Hunt NY (T); 212-755-6555. *Foyer:* **Paint**, White Dove flat. **Trim**, White Dove semigloss—Benjamin Moore, see above. **Floor**, new oak borders with antique heart pine—Baba Floors (R); 800-542-4812. **Hotel lobby photograph**, Candida Hofer—Sonnabend Gallery, see above. **Console**, Gabriel Smith—Nodesign (M); nowarehouse.com. *Dining area:* **Paint**, White Dove flat; **trim**, White Dove semigloss—Benjamin Moore, see above. **Black solar window shades**—Roomworks (R,T); 212-255-8280. **Dining chairs**, Jean Prouvé—Vitra (M); 212-463-5700. *Children's bedroom:* **Trim**, White Dove semigloss—Benjamin Moore, see above. **Bench**, reproduction—Aero (R,T); 212-966-1500. **Curtains**—Roomworks (R,T); 212-255-8280. **Fabric**, country rose sprig by Jane Churchill—Cowtan & Tout (T); 212-647-6900. **Twin beds**—Judy Cormier Interiors (M); 212-517-3993. **Jet photographs**, Jeffrey Milstein—Paul Kopeikin Gallery (M); 323-937-0765. **Neil Winokur portraits**—Janet Borden, see above. **William Wegman photographs**—Pace/MacGill Gallery (R); 212-759-7999. *Master bedroom:* **Wallpaper**, sisal grasscloth #ZG257—Zoffany (T); 800-395-8760. **Trim**, Linen White—Benjamin Moore, see above. **Bed** (C)—David Netto, see above. **Fabrication**—Luther Quintana (R); 212-462-2033. **Fabric**, Davlesford damask #402623—Travers (T); 212-888-7900. **Linen curtains**, Henry Calvin—Donghia (T); 212-935-3713. **Carpet**, colored by David Netto—Beauvais Carpets (T); 212-688-2265. **Dresser**—Ralph Pucci International (T); 212-633-0452. **Vintage mirror**—Alan Moss (R,T); 212-473-1310. **Dresser lamp**—Coconut Co. Antiques (R); 212-539-1940. **Etching**, Lucian Freud—Acquavella Galleries (R); 212-734-6300. **Two photo set**, Robert Adams—Janet Borden, see above.

116 FURNITURE NOW: THE SWEDISH FANTASY

Pages 116 to 127: Interior designers: **Katrin Cargill**; katrincargill.com. **Carol Glasser**; 713-520-0371. *Sunroom:* **Upholstery fabric**, Mennecy in Bleu—Pierre Frey (T); pierrefrey.com. **Settee, armchair,** Swedish antiques—Jane Moore Antiques (R,T); 713-526-6113. **Oval table**, Gustavian—Rupert Cavendish Antiques (R,T); rupertcavendish.co.uk. *Family room:* **Sectional**, Charles—B&B Italia (M); 800-872-1697. **Sectional fabric**, Kavaljersruta—Blue Door (R,MO); bluedoorbarnes.co.uk. **Flat-weave rug,** Roger Oates—Stark (T); starkcarpet.com. *Dining room:* **Chairs**, Grape—Blue Door, see above. **Mirror**, Directoire—Augustus Brandt (R,T); augustus-brandt-antiques.co.uk. **Chair cushion fabric**, Taconic Stripe—Ralph Lauren Home (M); rlhome.polo.com. *Paint sources:* Martin Senour (M); martinsenour.com. Pratt & Lambert (M); prattandlambert.com. *Breakfast room:* **Wall and chair fabric**, Kulla—Blue Door, see above. **Drop-leaf table; armchair; wooden deer head**—Carol Gibbins Antiques (R,T); 713-524-9011. *Kitchen:* **Cabinetry** (C). **Pendant lamp**—Charles Edwards (M); charlesedwards.com. **Faucet**, Kitchen Bridge—Lefroy Brooks (M); lefroybrooks.com. **Range**—Viking (M); vikingrange.com. *Bedroom:* **Rugs**, Roger Oates—Stark, see above. **Lamps, Raspberry Small Check fabric**—Nordic Style; nordicstyle.com. **Bed**—Gray Door (R,T); 713-521-9085. **Painted chests**—The Lone Ranger (R,T); lonerangerantiques.com.

128 KITCHEN OF THE MONTH

Pages 128 to 131: Designer: **Alexander Adducci**; 312-787-9982. **Cabinetry**, System 25; **Stainless-steel countertop**—Bulthaup (M): 800-808-2923. **Wall tiles,** Bliss Glossy subway tiles in Breeze—Ann Sacks (R,M); 800-278-8453. **Hood**, DA279—Miele (R); 800-843-7231. **Faucet,** Elio Series by Dornbracht—Studio 41 (R,T); studiofortyone.com. **Vases,** Les Trois Bouquets Blancs and Les Ondes—Ligne Roset (R); ligne-roset-usa.com. **Blue glass,** Ultramarine—Annieglass (R); annieglass.com. **Stone on island,** African black honed granite—Frank Zanotti Tile & Stone (T); 847-433-3636. **Counter stools,** Onda—Design Within Reach (R,MO); dwr.com. **Clock**, by George Nelson—Vitra (R,T); 212-463-5750. **Pendant lights,** Rainbow by Bruck Lighting—Lumina Galleries (R); 312-642-6826. **Tea kettle,** Uplift—Oxo (M); 800-545-4411. **Wall ovens; Preference cooktop**—Dacor (R); 800-772-7778. **Refrigerator,** 700 Series—Sub-Zero (M); 800-222-7820. **Porcelain floor tile,** Series Marte in Nero Acapulco from Casalgrande Padana—American International Tile (T); americaninternationaltile.com.

CORRECTION

March 2006: On page 106, the photographer's name was spelled incorrectly. The correct spelling is: Alec Soth.

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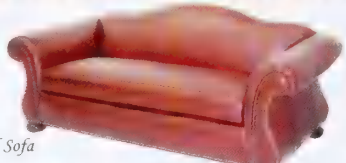
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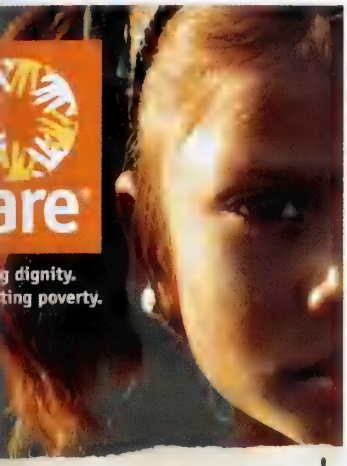
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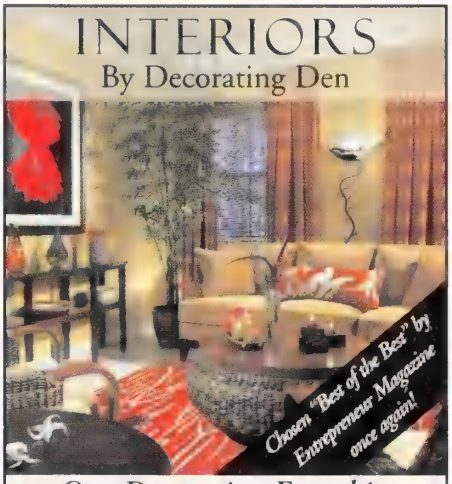
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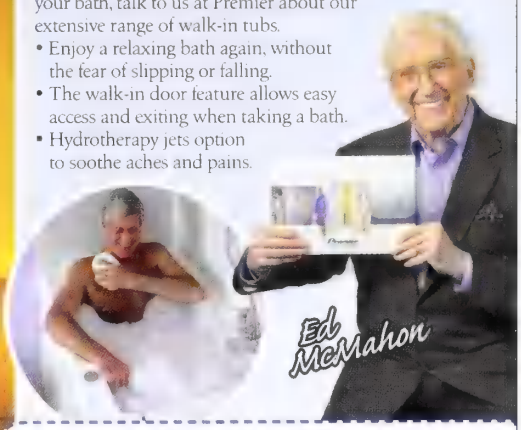
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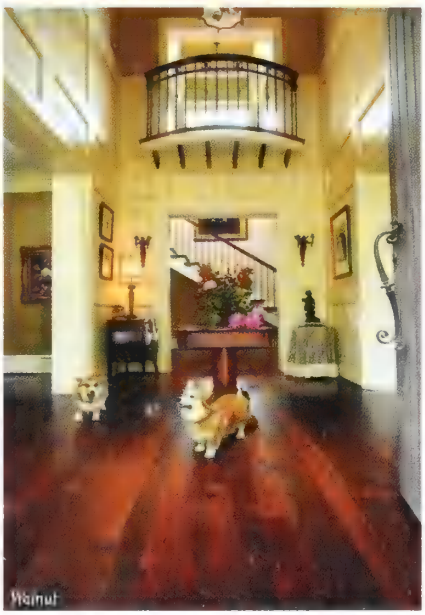
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THE LAST WORDS

Is there any one piece of furniture that the experts use over and over again because it's just so perfect? Mimi Reads checks in with them

"We always use glazed ceramic garden stools. They're great anywhere—even in showers, because they can get wet and you can put stuff on them. We especially love the turquoise ones—the glaze wavers and changes throughout."
MICHELE TROUT AND HEIDI BONESTEEL

"I can't impress upon people enough the importance of an upholstered headboard. It gives you a place to recline in bed and read comfortably. It can be Louis Seize, strict and refined, or it can be a more exuberant shape, such as a camelback. In my practice, everyone gets one."
JEFFREY BILHUBER

"In our time, we've used at least 400 Cedric Hartman floor lamps. It's a pure form, and it's one of the few pieces made with so much love and refinement that it's like a piece of jewelry. It actually comes with a pair of white gloves, so you can do your own white-glove installation!" LEE MINDEL

"Orkney Island chairs. We still have them made on the Orkney Islands off the coast of Scotland. They look great in traditional interiors, and they give a modern home the softness of wood and straw."
ANTHONY BARATTA

"A classically styled secretary, usually one I design myself, often in some extraordinary color like orange or pale blue. It conveys the elegance and detail of a distinguished piece of traditional furniture while allowing for the comfortable placement of a flat-screen TV, a laptop, files, keys, stationery, takeout menus…and whatever else people need to organize. When the doors are closed, who knows?"
MARY DOUGLAS DRYSDALE

"One is my very own Baroque bench from Lewis Mittman. It's shapely, elegant, witty, and every room needs a bench. The second is the Ocean sofa by Christian Liaigre. It's bold, capacious, and comfortable, yet always looks neat and tailored."
JAMIE DRAKE

"I often custom-make a 36-by-36-by-16-inch ottoman out of something very durable, like leather, and use it in lieu of a second coffee table. A large, square upholstered ottoman is a very fab thing. You can put your feet up on it and get comfortable, but you can also put a tray there, stack books and style it."
STEVEN GAMBREL

"A sofa table. What's great is that it allows you to float a sofa in the middle of a room, and it's a place to put lamps so you can free up the end tables for actual use. The only thing you need to be careful about is the height—it can't be taller than the back of your sofa, or it won't look graceful or stable."
ALEXA HAMPTON

"It's the hanging altar light I get from Holly Hunt. It looks like something you'd find in a church: a bronzed metal tray with a dozen or more oversize candles with embedded lightbulbs. We put them everywhere: over bathtubs, in dining rooms, in living rooms. When you and your husband only have an hour for dinner, you're not going to run around with a long match and light 20 candles. But you will flip a switch, and be thrilled." LAURA BOHN



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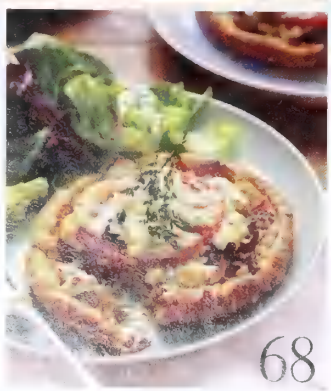
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"You're taking a chance with orange, but it can be fabulous. It's playful during the day for kids doing projects, and at night, with the lamps lit, it glows. Start with one wall in the kitchen—that may be enough." INTERIOR DESIGNER ANN McGUIRE, COLOR: IN THE KITCHEN, PAGE 26


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Our favorite chairs, art glass, flatware, birdhouse, rug, cast-iron pagoda.

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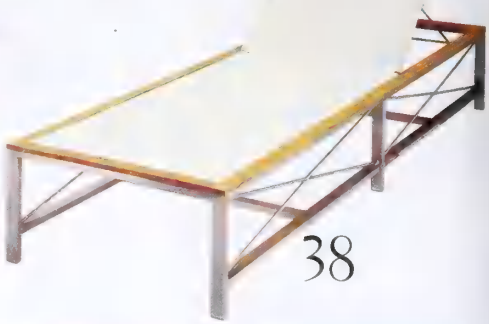
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THE KITCHEN ISSUE MAY 2007

I want a floor that looks like that stunning modern museum we ran into when we got caught in the rain in Chicago.

Try on a floor at shawfloors.com



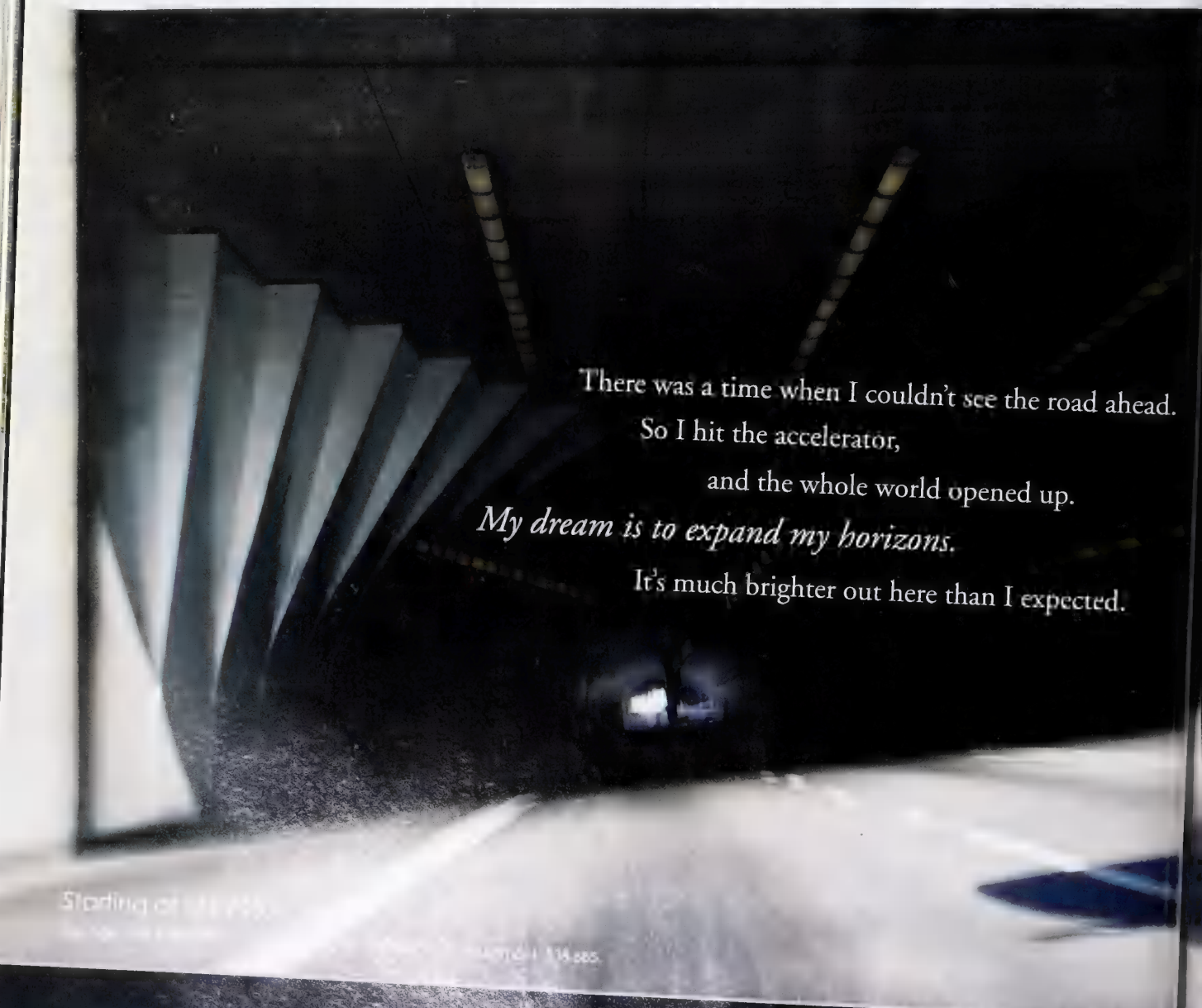
t: Calabria

What do you want your floor to be?

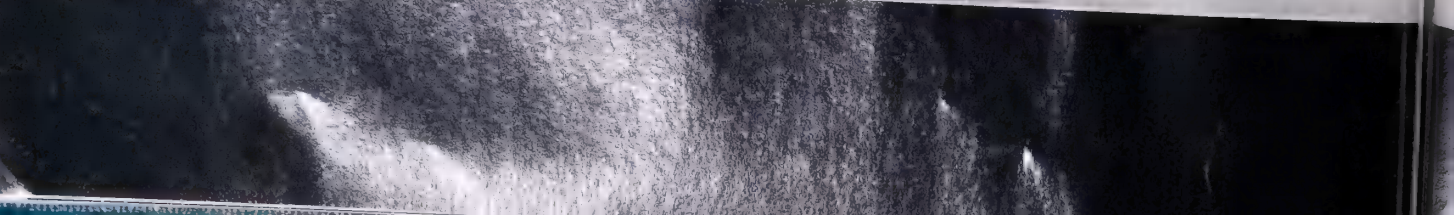
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There was a time when I couldn't see the road ahead.
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and the whole world opened up.
My dream is to expand my horizons.
It's much brighter out here than I expected.



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"Here's what I think—jeans should be blue, tennis outfits should be white, tuxedos should be black, and kitchens should look clean and classic." INTERIOR DESIGNER ERIN MARTIN, ROMANTIC HOUSE, ROMANTIC KITCHEN, PAGE 82





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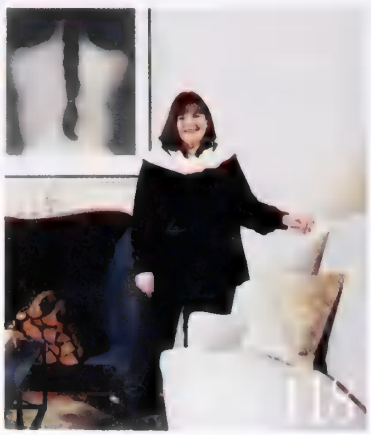
128 101 PLATES
We shopped the market and found something to suit every possible table.
BY LISA MCGEE

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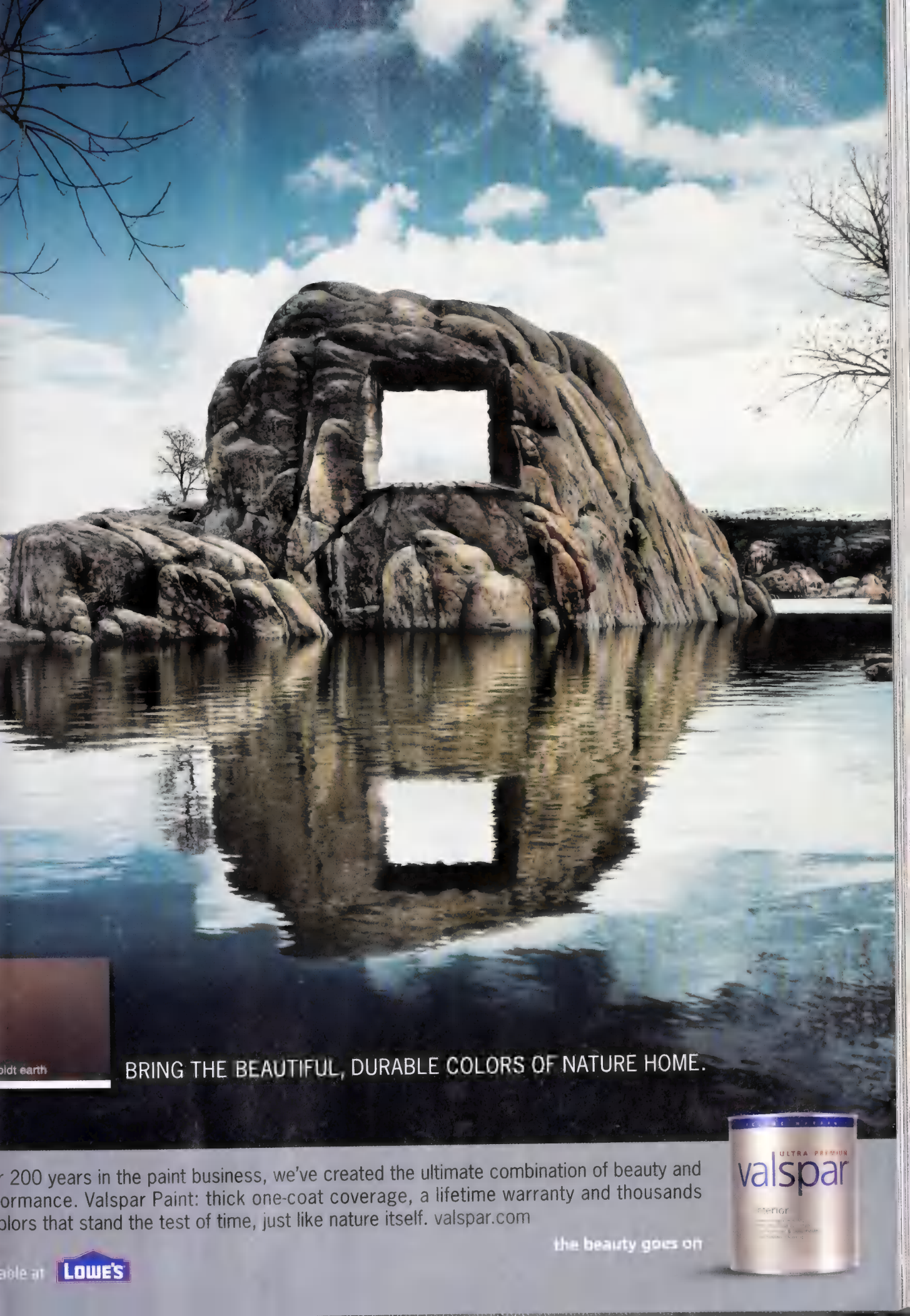
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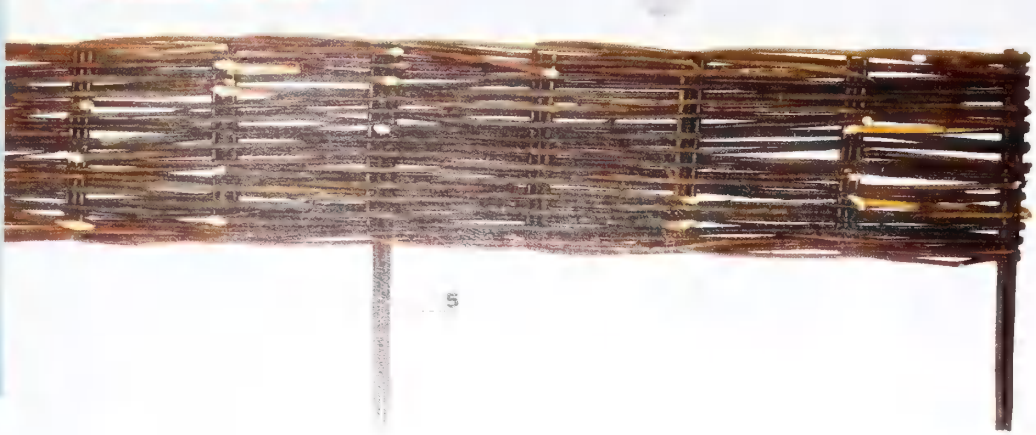
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1 Candleholder

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2 Cups

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3 Garden Decor

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4 Side Table

So where is it? With a designer's sleight of hand, poof! The table has disappeared, leaving only the tablecloth behind. Balanced on four delicate points and made of cloudy acrylic, 18 inches high. Illusion Table, $250. C. BELL: 561-533-6505.

5 Garden Edging

It's hard to find traditional willow edging for your garden beds, made the old-fashioned way. Handy for keeping those vegetables in line. Each 36-inch length, $16. GARDEN WINDS: www.gardenwinds.com.



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COLOR IN THE KITCHEN

You're ready to break away from white—but what color should you choose for your kitchen? We asked the experts to help out. BY CHRISTINE PITTEL



Color has more impact when it extends to the ceiling. Here it's painted Woodlawn Blue HC-147, a lighter version of the Wedgewood Gray HC-146, on the walls. Cabinets are Opaline OC-33. All by Benjamin Moore.

CLARE DONOHUE **BENJAMIN MOORE WEDGEWOOD GRAY HC-146 AND WOODLAWN BLUE HC-147**

Wedgewood Gray and Woodlawn Blue have that robin's egg vibe. I always hedge my bets toward grayed-down shades, because bright colors that look so happy in the paint store can look bizarre in real life. If you're nervous, start by painting the back wall inside the cabinets.

PAULA PERLINI **BENJAMIN MOORE WARM SIENNA 1203**

Might as well make it cozy. Everybody comes in anyway, you can't beat them out with a spoon. Plates would look great on the wall against this warm cayenne, and I'd do teak countertops and cork on the floor—very soft and warm to bare feet.

BEVERLY ELLSLEY **BENJAMIN MOORE GOLDEN HONEY 297**

Kitchens often have so little wall space you have to make the color count. This is sunshine in a can. I like a yellow with a little bit of brown in it, as opposed to a yellow with green. Looks wonderful with wood.

JOANNE HUDSON **SHERWIN-WILLIAMS WHOLE WHEAT SW6121**

It's the color of golden brown sugar. Very appetizing, with a lot of warmth. I'd use it on the walls with white trim, custard-colored cabinets, and a terra-cotta floor.

MARK CUTLER **FINE PAINTS OF EUROPE P11130**

I have one of those little green boxes from Ladurée, that Paris pastry shop, on my desk. Turns out my client has one, too, and we re-created that Ladurée green on her kitchen island. It's an incredibly complex color, a weird combination of yellow and green with this red undertone. Beautiful.





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PHILIP GORRIVAN **BENJAMIN MOORE RAZZLE DAZZLE 1348**

Pick one wall. Apply two coats of Rust-Oleum Magnetic primer, paint it this yummy raspberry color, and then put up your children's artwork, school schedules, and birthday invites with magnets.

BARCLAY BUTERA **RALPH LAUREN CREAM STONE UL54 AND WEATHERED BROWN UL44**

The Home Depot Expo has some great cabinet options. Paint them Cream Stone, a muted off-white, more gray than yellow. Then use rich, taupey Weathered Brown on the walls for contrast. It makes the kitchen a little more masculine, more sophisticated.

ANN MCGUIRE **VALSPAR SPRING SQUASH 2008-1B**

You're taking a chance with orange, but it can be fabulous. It's playful during the day for kids doing projects, and at night, with the lamps lit, it glows. Start with one wall—that may be enough.

SANDRA NUNNERLEY **BENJAMIN MOORE WOLF GRAY 2127-40**

I'm so tired of all those off-white cabinets. I'd paint them this dark Swedish gray-blue, and make the whole room very Gustavian, with chalky white walls, Carrara marble countertops, and stainless-steel appliances.

JASON BELL **PRATT & LAMBERT TAMPICO 1411**

In an old kitchen where the cabinets, counters, and appliances were all mismatched shades of white, we needed a distraction. So we painted just the doors, not the frames of the cabinets, this teal-green aquamarine and replaced the cheap white plastic knobs with vintage hardware. Last touch—a black-and-white tile floor.

MICK DE GIULIO **BENJAMIN MOORE GREAT BARRINGTON GREEN HC-122**

Especially in a small kitchen, people don't think of dark colors as an option, but that's exactly where you need the drama. This is a lovely gray-green, not too dark and very soft, kind of like moss. Very elegant with white cabinets.



ERICA BROBERG
BENJAMIN MOORE MERLOT RED 2006-10

Red is energizing, invigorating, and this is the perfect red, not too orange and not too blue. It works equally well in sunny or dark rooms and really sets off the cabinets, which we order primed, and then paint on-site with a nice brushed finish.

Red offers a vibrant contrast to clean white cabinets, painted Benjamin Moore's Eggshell 2026-70 in a semigloss finish.


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INSTANT ROOM INDIENNES

Electric color revives classic patterns in a new fabric line that interior designer Scott Salvator thinks is perfect for a living room

1
chair

2
be

4
sofa

3
curtains









HOW HE'D DO IT

Salvator designs a bright living room with Brunschwig & Fils furniture and its new Springboard collection, which features colorful Indiennes, French interpretations of Indian hand-painted cottons. BOUTON DAMASK (**1**) on the Nantes Chair; MERYL STRIPE (**2**) on the Upholstered Bench. TAMERLANE (**3**) [illegible]. And VICEROY STRIPE (**4**) on the Anthony Camelback Sofa. [illegible] your ideal room together, see our planners on pages 32 and 34.

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YOU DO THE MATCH "This is a printed cotton that works on walls, windows, and furniture," says Brunschwig & Fils designer director Donna May Woods. While the design of Tamerlane (shown here in Canton Blue) dates from the 1600s. "Indiennes cross over into the modern. They have so much personality—they're fanciful and often witty, and look brilliant in contemporary or traditional spaces."
BRUNSCHWIG & FILS: 800-538-1880

Add one from this category



BOLD PATTERNS **1.** "Taffeta is seductive because of its scroop—its rustle, that beautiful, crisp hand," says Woods. ARTEMISIA in Canton Blue/Plum, a silk taffeta, is woven to work for light upholstery, too. From BRUNSCHWIG & FILS: 800-538-1880. **2.** A viscose and cotton blend, "VICEROY STRIE in Canton Blue is easy to use. Its geometric modern look works for curtains, a slipper chair, even an Eames chair," says Scott Salvator. From BRUNSCHWIG & FILS. **3.** "Animals in Indiennes are mostly imaginary. These aren't so much birds as flights of fancy," Woods says of cotton BONAIRE in Plum/Blue. From BRUNSCHWIG & FILS.

Add two from this category



ELECTRIC COLORS **1.** Energize the room with MERYL STRIPE, a viscose and cotton in Canton Blue/Plum. "Put this on the back of a dining chair and it's not going to disappear," Woods says. From BRUNSCHWIG & FILS. **2.** "I'd use BOLTON DAMASK in China Blue in a room with lots of blue and white china. Those pure, deep colors are such a delight," Woods says of the silk/linen. From BRUNSCHWIG & FILS. **3.** "Color enhances everything," Salvator says. "I use brights for a hit of color." Try TIMES SQUARES in Color 8, a blend of viscose and linen, for an exciting accent. By Rubelli through BERGAMO: 914-665-0800. **4.** Powell Texture in Lime is a vivid, subtle cotton that awakens the senses. From HINSON: 212-475-4100. >

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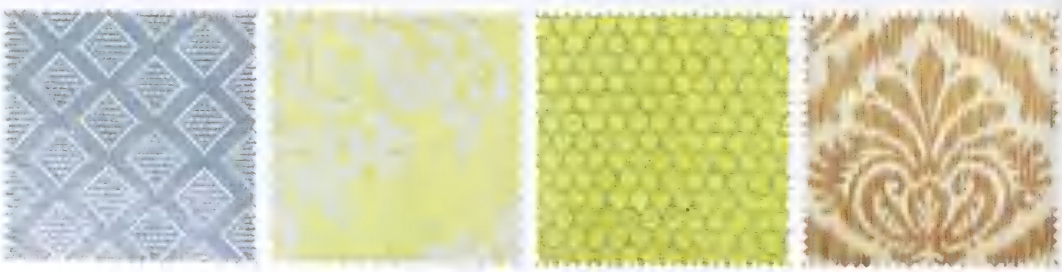
YOU DO THE MATCH Les Animaux in Chartreuse is a sturdy print with a delicate beauty. "Typically, warp prints are silk—however lovely they are, you can't upholster with them, and they tend to fade," Woods says. That's why she designed this one with linen and polyester. You still get a taffeta feel, but it's so resilient "you can use it for curtains—even unlined. It will hold up to sunlight in a way that silk just doesn't."
BRUNSCHWIG & FILS: 800-538-1880

Add one from this category



SANDY TONES **1.** Scrap the flat neutral, and go for something with a little personality. SOLARIUM in Riz, a linen, viscose, and polyester blend, has subtle color variations that give the fabric depth. By Lelièvre through STARK FABRIC: 212-752-9000. **2.** Though DIAMOND LATTICE in Sand is geometric, there's not a harsh line to be found in the woven cotton. It's perfect for those who want a graphic but approachable look. From BRUNSCHWIG & FILS: 800-538-1880. **3.** RANIER in Antique has lots of texture and is super soft to the touch. What a surprise that it's an indoor/outdoor Sunbrella fabric. From STARK FABRIC.

Add two from this category



VERSATILE PATTERNS **1.** "In a tonal palette, punch things up with pattern," Salvator says. PAGNOL in French Blue/White adds a lively graphic to the mix. From STARK FABRIC: 212-752-9000. **2.** A shimmery ground contrasts with matte pattern in BOLTON DAMASK in Seafoam, a silk linen. From BRUNSCHWIG & FILS: 800-538-1880. **3.** The density of dots in HONEYCOMB GROUND in Chartreuse, Silver and Blue (a silk, viscose and linen blend, offers lots of pattern in little space. From CHRISTOPHER HYLAND: 212-[illegible]. **4.** DERBAR STRIE, a viscose cotton, is woven to look like an ikat damask. "Striés act like chameleons [illegible] neighbor colors," says Woods. From BRUNSCHWIG & FILS. ■ *PRODUCED BY ORLI BEN-DOR*

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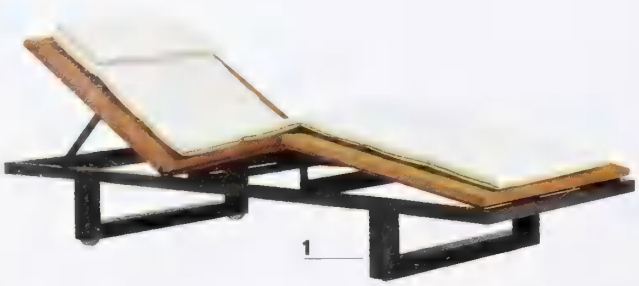
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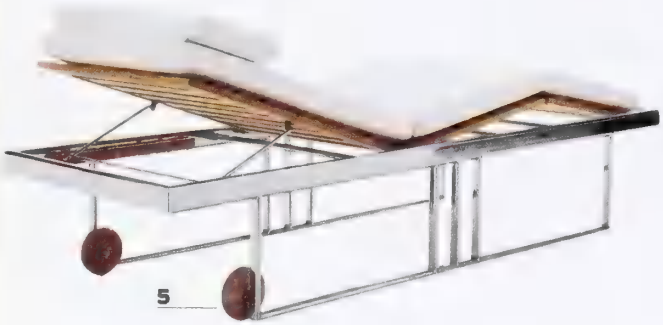
IT'S THAT TIME OF YEAR WHEN LIFE MOVES OUTSIDE

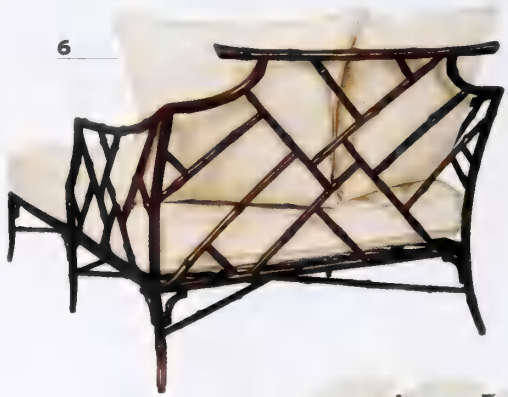

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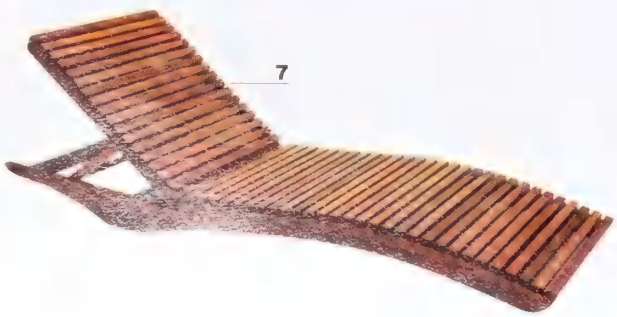

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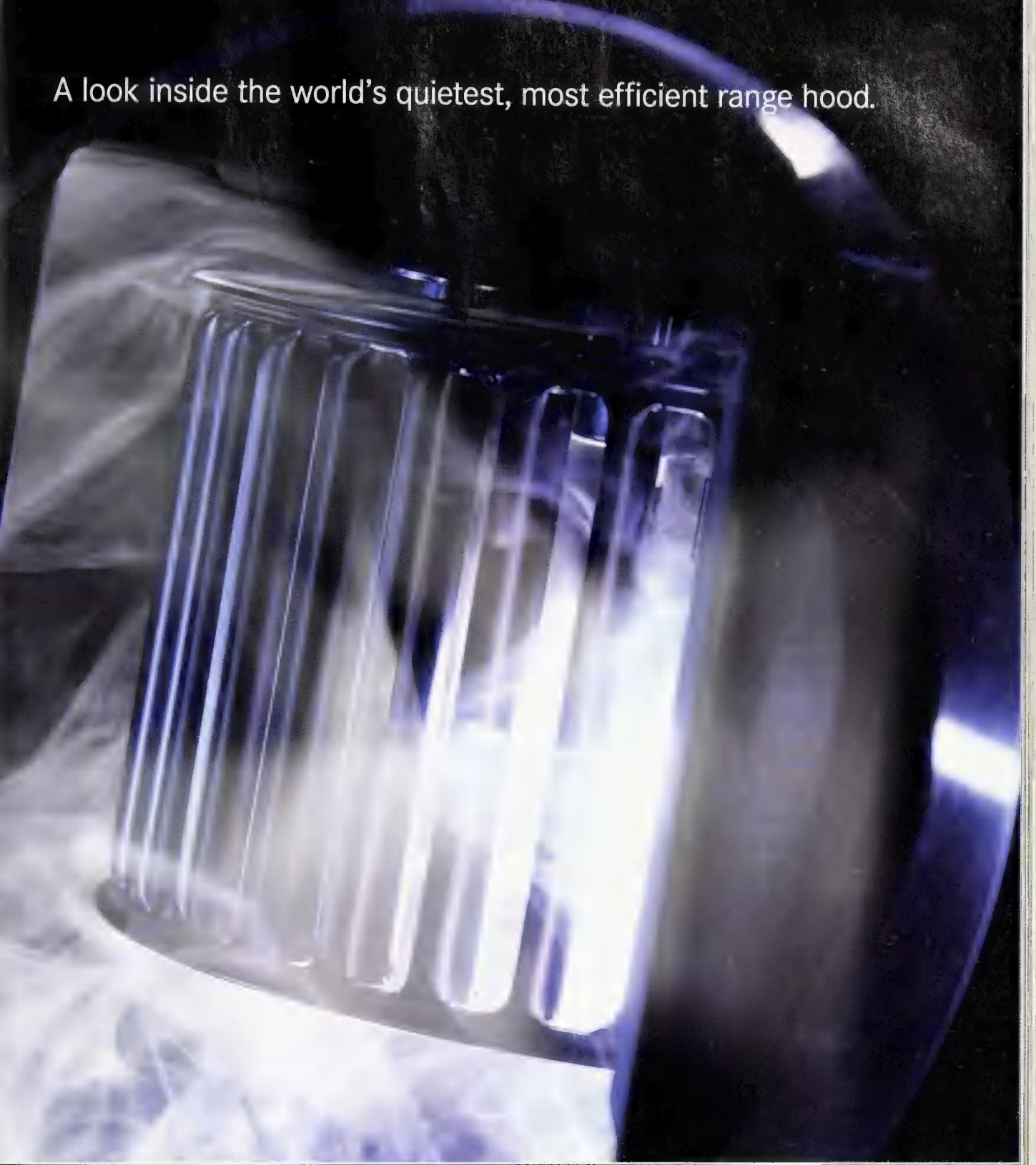

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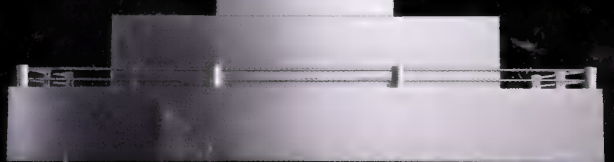

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KITCHEN PROBLEM-SOLVERS

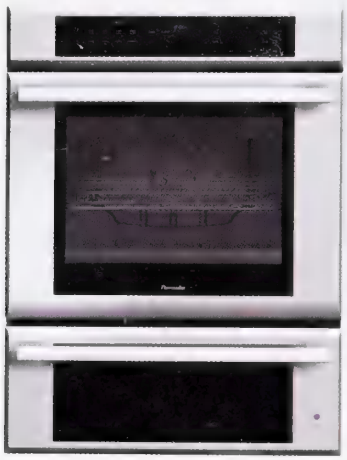
The latest generation of appliances is unbelievably specialized. If you have a kitchen planning problem, we have the solution...right here. BY SAMANTHA EMMERLING

PROBLEM: You're strapped for time to cook.

SOLUTION: With this oven's Speed Convection function you can cut down on cooking time by up to 30 percent—or up to 50 percent with models that feature CookSmart technology. Preheating is fast too: less than seven minutes to reach 325 degrees.

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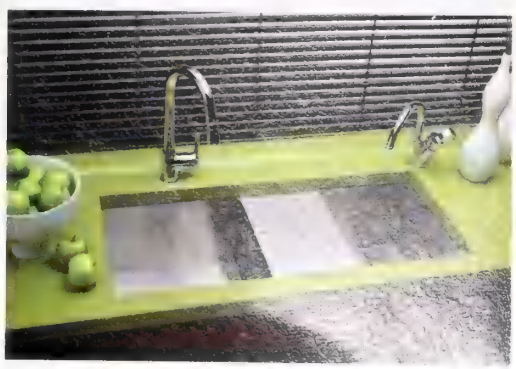


PROBLEM: Two of you like to cook, but there's only room for one at the sink.

SOLUTION: A double-bowl design, two faucets, and a middle work surface that provides a place to rest equipment.

Elkay Avado Sink

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PROBLEM: Your kitchen can't be clean enough.

SOLUTION: This one has all the beauty and functionality of a hi-arc/pull-out faucet but also has a lifting body, so you can easily access and clean around the base and countertop.

Hansgrohe Interaktiv S HighArc/2 Spray Pull-out Faucet

FROM $416; WWW.HANSGROHE-USA.COM: 800-334-0455



PROBLEM: One dishwasher isn't enough for your family, but there's no room for two.

SOLUTION: With just six extra inches of width, this 30-inch dishwasher can hold more than 20 place settings.

Dacor Epicure 30" Dishwasher

$1,999; WWW.DACOR.COM: 800-793-0093





PROBLEM: Recycling bags are taking over your kitchen.

SOLUTION: Operated by a foot pedal, Ecopod crushes plastic or aluminum and stores up to 50 containers. Two other "pods" hold newspapers, glass bottles, or other recyclables.

Ecopod Recycling System

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PROBLEM: You need two ovens but only have space for a standard range.

SOLUTION: One large oven, one small, all in a 30-inch freestanding range, so you can cook two dishes at different temperatures at the same time. The upper is perfect for pizza, the lower one has a slow-cook option.

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PROBLEM: You love your side-by-side, but a turkey won't fit.

SOLUTION: Behind those "French doors" there's an open cavity wide enough for your larger platters. Shown here in a beautiful new oiled-bronze finish—warm new alternative to stainless.

Jenn-Air Oiled Bronze French Door Bottom-Freezer Refrigerator

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PROBLEM: You want a prep sink, but don't want to sacrifice valuable counter space.

SOLUTION: This cast-iron sink comes in a space-saving trough design and takes up only a 22-x-12-inch area. In Vapor Blue here, it's available in 25 colors.

Kohler Iron Tones Trough Sink

$597; WWW.KOHLER.COM: 800-456-4537

PROBLEM: You've heard rave reviews about lightning-fast induction cooking but aren't ready to convert.

SOLUTION: Add an additional cooking ring—wherever you need it—while trying out Viking's MagneQuick technology.

Viking Portable Induction Cooker

$500; WWW.VIKINGRANGE.COM: 888-845-4641



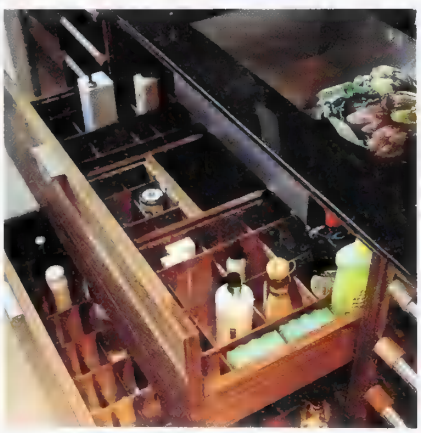
PROBLEM: You can never figure out how much detergent to use.

SOLUTION: This dishwasher will hold an entire 45 fluid-ounce bottle of detergent and dispense the right amount, based on water hardness, soil level, and cycle. In September SmartDispense gets a new look with the pro-style Cafe dishwasher.

GE Profile Dishwasher with SmartDispense

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PROBLEM: You have children who are a little too curious.

SOLUTION: Smallbone of Devizes offers drawers and cabinets that lock or unlock with the click of a remote, so toxic cleansers and other dangers can be kept out of reach. Available on any Smallbone of Devizes kitchen.

Smallbone of Devizes Key Fob Locking Device

$650 PER LOCK; WITH THE PURCHASE OF A SMALLBONE OF DEVIZES KITCHEN; WWW.SMALLBONEOFDEVIZES.COM: 800-763-0096

PROBLEM: You want to eat more healthfully.

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Miele DG 4080 Convection Steam Oven

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Getting Your Garden Ready

You know that spring is in full swing when suddenly all your neighbors are out toiling away in their gardens. They're planting and pruning, weeding and wacking in a frenzy of activity. Before you spend countless hours in your garden, take two days to lay the proper groundwork. Tend to the basics first with the help of The Home Depot Tool Rental and you'll be rewarded with a healthier garden that requires minimal maintenance in the coming months.

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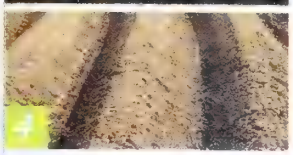
STEP ONE

Map out the garden area (width and length) within your yard. Remove any undesired existing vegetation, weeds, roots and other debris. Prior to tilling, keep ground moist but be sure not to overwater.



STEP TWO

For large areas and gardens where the ground is very compacted, use a rear-tine tiller. For smaller areas, and gardens that have been tilled before, use a mid-tine tiller. The Home Depot Tool Rental Center has a large selection of power tillers available, and your Rental Center associate can recommend the best one for the type of soil in your area. Till soil once to a depth of approximately four to six inches.



STEP THREE

Spread your organic matter evenly on the tilled ground. Till again, working the amendments into the soil. Work the tiller perpendicular to your first pass, then diagonally until you've worked in all directions.



STEP FOUR

For vegetable gardens and flower beds, lay down a weed block over the tilled area to minimize weed growth and improve water retention.

STEP FIVE

All that's left to do is plant, water and enjoy!

HOW DOES YOUR GARDEN GROW?

Visit your Home Depot Garden Center for a wide variety of grass seed, annuals and perennials that will thrive in your region.

Note to the Reader: Due to differing conditions, tools and individual skills, The Home Depot® assumes no responsibility for any damages, injuries suffered or losses incurred as a result of attempting to replicate this gardening project. We always recommend that you check with authorities to ensure that any home improvement project complies with all applicable local codes and regulations. Always read and observe all of the safety precautions provided by any tool or equipment manufacturer, and follow all accepted safety procedures.

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Scotts® Starter® Brand Fertilizer
Patented time-release formula consistently feeds new grass and reduces water requirements.



Scotts® Turf Builder® Seeding Soil
With Starter Brand Fertilizer built in, it grows grass 50% thicker than native soil.



Scotts® Deluxe EdgeGuard® Broadcast Spreader
Precision settings ensure accurate coverage. Holds 15,000 sq. ft. of fertilizer.



Scotts® Turf Builder® Brand Grass Seed Sun & Shade Mix
Results are thick, green and durable. 99.9% weed-free.



Scotts® Turf Builder® Brand Grass Seed Tall Fescue Mix
Drought and disease resistant. Thick, green turf in sunny and shady areas. 99.9% weed-free.



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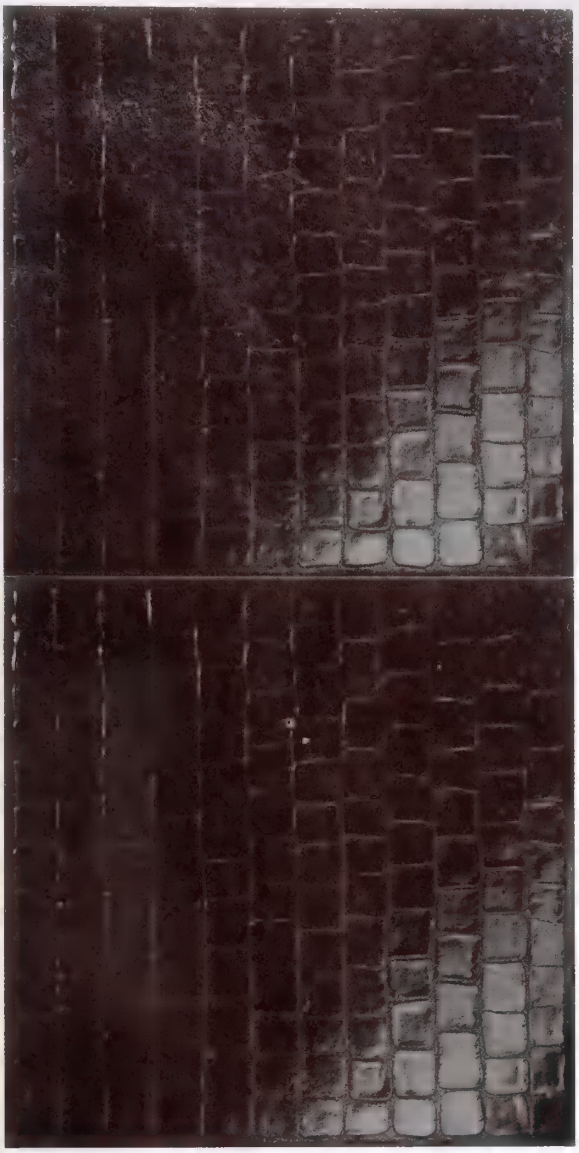
KITCHEN PRODUCTS FOR 2007



ROHL'S FIRECLAY FARMHOUSE SINK FROM SHAWS

Perfect for any country manse of yesterday or a gorgeous modern day estate, the Shaws fireclay apron farmhouse sink from ROHL has gone from "backstairs maid's quarters" to front and center fashion statement and anchor piece for many kitchens of late. It isn't just your grandmother's sink anymore.

For more information please visit www.rohlhome.com or call 714.557.1933.



MATOUCHE TILE COLLECTION

Exotic leather has graced magazine covers and the runways of Milan for decades; now, WALKER ZANGER is bringing this elegance into the home, with the Matouche Collection, an all-new line of porcelain tiles. Crafted in Italy, the Matouche Collection adds sophistication to almost any room. The impressive 24" x 24" tiles are available in four textures: Croco (crocodile), Eleph (elephant), Peau (reptile) and Cuir (distressed leather).

For more information on the WALKER ZANGER product line, call 818.252.4000 or visit www.walkerzanger.com.



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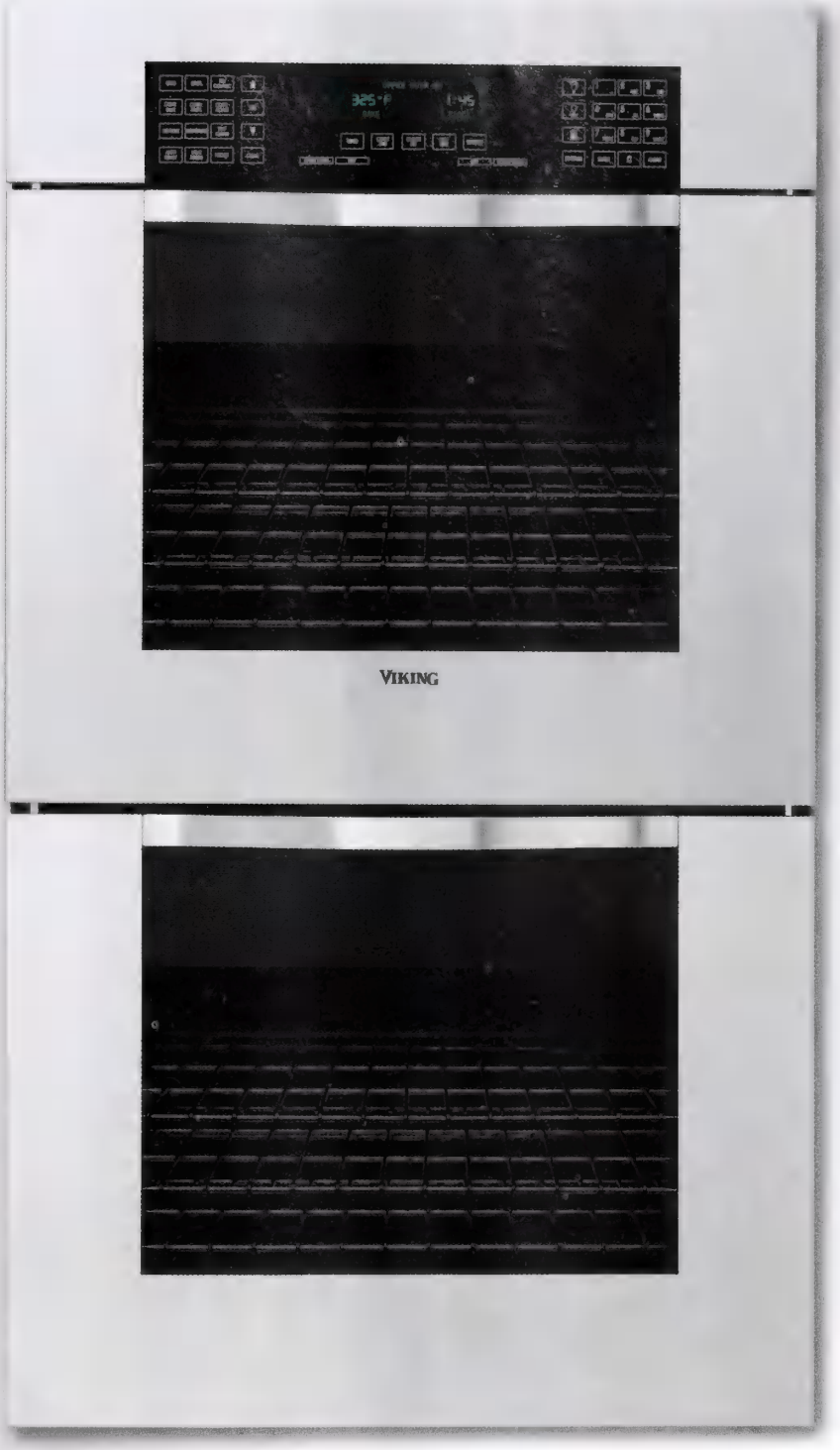
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Introducing the Convertible Bottom Drawer Refrigerator, Haier's new refrigerator with the Good Housekeeping Seal. It has a convertible drawer that can change between frozen and fresh storage, providing a versatile space for deli trays, cakes or large turkeys.

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The new Kenmore PRO™ 30" Dual Fuel freestanding range provides control and precision for the home chef. Burners ranging from 5,000 to 27,000-BTU's, a true-convection oven, large interior space, dishwasher-safe grates and an easy-wipe cooktop provide an experience like no other.

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For more information visit www.ventahood.com.

TECHNOPHOBIA SLOW COOKERS

Wellness guru Dr. Andrew Weil, M.D. talks to Joan Feeney about her favorite piece from his new line of cookware, The Healthy Kitchen Collection

"The advantage of slow cookers is that you not only get very good food out of them, but the ease and convenience are terrific."



The Slow Cooker, $150, LEFT, has 40 preprogrammed healthy recipes by Dr. Andrew Weil. Designed with Spring Switzerland, a division of Waterford Wedgwood, it's available exclusively at Bloomingdale's (bloomingdales.com).

Your collection is called The Healthy Kitchen. Do the kinds of cookware and appliances I use really make a difference to my health?

Yes, I think they do. First of all, some cookware is not healthy, especially cookware that exposes food to aluminum surfaces. Aluminum consumption has been linked to Alzheimer's disease. In my cookware, the aluminum core, which is the heat conductor, is shielded by 5-ply stainless steel, which is relatively inert. Traditional cookware is 3-ply. Cookware should also be designed to make it easy on your wrist to lift—all these pieces are ergonomically designed. The Healthy Kitchen Cookware line meets these requirements—they're safe, they're good heat conductors, and they look nice.

I'm intrigued by the slow cooker—what are the advantages?

Some things cooked in slow cookers are better, beans especially. Most people don't cook beans long enough. If they're cooked long and slow, they really become soft and creamy and more easily digested—and they taste better. I think the main advantage of the slow cooker, though, is you can assemble the ingredients the night before, and the morning of, put them in the cooker, program it, and go away. When you come home, your food is cooked, ready for you. Not only that, but you can make a quantity of something that will last several days.

The slow cooker really is the opposite of fast food: You have to think ahead to start a meal that cooks for six hours. Is that also part of your plan for healthy eating?

So many people tell me that they don't have time to make food anymore, and I think this is part of why they don't eat together. We are headed for nutritional disaster if we follow the way we're going. The main problem is the extent to which manufactured, refined, and processed foods have replaced natural foods. Anything we can do to get back to making meals from scratch, the better. It doesn't have to be all of the time. You can make healthy, delicious food that's easy and quick, and I hope this collection helps people do that.

What's your favorite recipe for the slow cooker?

I love lentil soup, black bean soup, and vegetarian chili.

I tried some of these. I selected the dish, followed the instructions on the screen, pressed "start" and the machine knew what to do. Most of the 40 pre-programmed recipes are meatless Why is that?

Because that's the kind of cooking that I emphasize. It will cook meat perfectly well, stews and so forth, but I encourage people to cut down on the animal products they consume, except for fish.

And I can enter my own recipes?

Yes. The cooker stores them in memory. Another good feature is the mode that keeps the food warm after cooking.

What are some of the other pieces in the line?

There are toasters, a water kettle, a juicer, a professional blender, and a 12-piece set of pots and pans. One of my favorites is the rice cooker, which has settings for white, brown, and quick rice, like jasmine and basmati.

What are you having for dinner tonight?

Broiled wild sockeye salmon filets, salad from my garden, and rice from my new rice cooker—it will even cook risotto. ■



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MAINTENANCE STORAGE/EVE M. KAHN

Is there anybody who doesn't have a something in storage, somewhere? Chances are, whatever it is, it could have been stored better. Bob Crozier knows the right way.

Can I tell you my horror stories? About the walnut table that was gouged, the folk-art bowls that were crushed? I've heard worse. The biggest threats to stuff in storage

are thefts, fires, and water damage. When I get to trade conferences, there are entire lectures on how much has been lost to those three threats in the past year.

So what's the safest way to store my belongings?

Crate as much as you can, at least the stuff you really care about. It might sound extravagant or unnecessary, but if you had done that before you put your things into self storage, it would have protected your table, your bowls, everything.

Don't crates take up a lot of space?

You can stack them to the ceiling and have no aisles in between, so you get a lot of square footage for your money. If you're going to be shipping your things, get wooden crates with solid sides. Crates with open-slat sides are cheaper and lighter, but can still be stacked.

What linings or stuffings should I use inside crates?

Line them with ester foam, the soft gray stuff, for delicate pieces, or ether foam, the hard white stuff, for heavier objects. Or a mixture of the two. You can buy foam from moving supply stores like Uline Shipping Supplies [uline.com; 800-958-5463].

What's the best way to wrap for storage?

For valuables like art or fine furniture, I suggest having custom wooden slat crates made. Paintings we'd recommend wrapping first in glassine, then clear plastic, cardboard, foam, and a crate. For something three-dimensional and fragile—a sculpture, a porcelain vase—you could make a 'cavity pack' by cutting a snug mold out of ester foam.

And for upholstered furniture?

I recommend wrapping upholstered furniture in Tyvek—the waterproofing material you see on car covers, or buildings under construction. It comes in sheets and rolls. Then I'd put it in a slat crate, and [illegible] plastic sheet over it for even more waterproofing. You need more than just blankets to cover furniture. You need [illegible] covering, at least a cardboard box. Books should be [illegible] tissue in a box or crate lined with Tyvek, and [illegible], the way you'd keep them on a shelf. Most rugs will [illegible] fold, and wrap in two layers of plastic—if there's an insect infestation you don't want it spreading. Anything really fragile should be double-crated.

How about bubble wrap?

We don't use bubble wrap—foam gives you more control. But if you do use bubble wrap, make sure the bubbles are on the outside. That helps protect the object from stress. And, believe it or not, bubble wrap can affect the patina on metals. I've seen it happen to a bronze sculpture.



"You could have prevented those rips and dents if you had crated your furniture before you stored it," says moving and storage expert Bob Crozier.

What kind of building is best for storing stuff long-term?

One that's not in a hurricane or flood zone. And one that has steel columns wrapped in concrete and not foam. It should be a stand-alone building, not mixed use—you don't want other tenants right there, like a garage or a restaurant, that could cause a fire. The security should be a central station system, with alarms wired to a monitored command center. And best if the storage company owns the building, or has a landlord that lets them watch over the roof to make sure it doesn't leak, and lets them control the sprinklers, smoke detectors, and climate control.

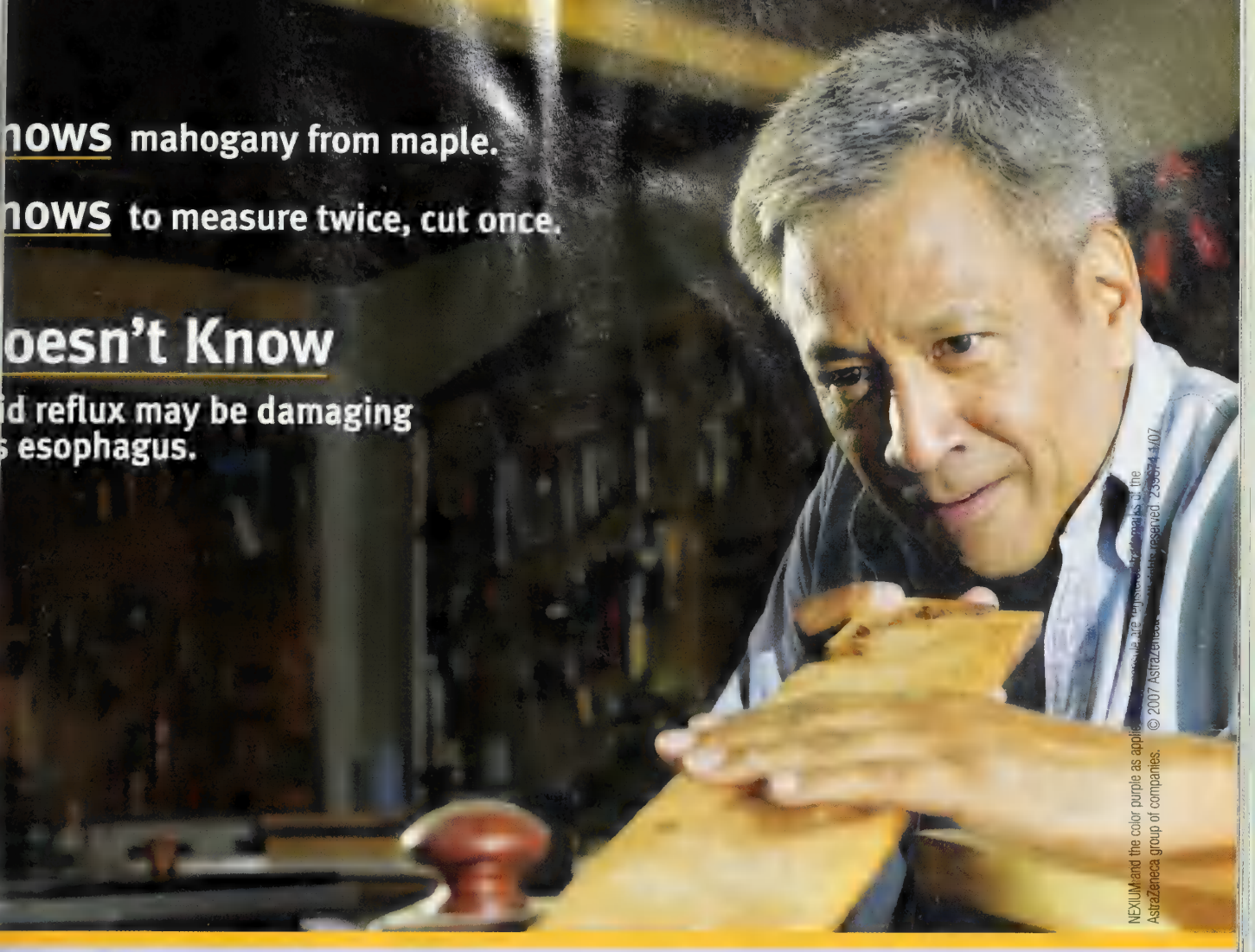
Is climate control that important?

Ideally, a storage facility should always be kept at 70 degrees, 50 percent relative humidity. Let me explain to you what happens to a painting, for instance, if you don't keep it in a fairly steady climate. Moisture that gets into the wood stretcher makes the wood expand or contract. The canvas can become loose, and the paint can crack or flake off. I've seen devastating harm done.

And if stuff still gets broken?

One word—insurance. Get appraisals and condition reports for anything important you put in. Take photos and measurements of everything so you remember what you have and can figure out where it would fit once it's out of storage. ●

BOB CROZIER, CROZIER FINE ARTS AND CROZIER DECORATIVE ARTS STORAGE AND TRANSPORT 212-741-2024; WWW.CROZIERFINEARTS.COM; WWW.CROZIERDECARTS.COM



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NEXIUM can heal the damage caused by acid reflux disease.

If you suffer from acid reflux disease — persistent heartburn 2 or more days a week, despite treatment and diet change — you could have damage to your esophagus and not even know it. This damage can occur over time from acid wearing away the lining of the esophagus, and if left untreated, it could get worse. About 1 in 3 people with acid reflux disease have this condition,* called erosive esophagitis. Only your doctor can determine if you have this condition.

However, one prescription NEXIUM pill a day not only can provide 24-hour heartburn relief, but for many, can heal even the most severe erosions in the esophagus caused by acid reflux. Most erosions heal in 4 to 8 weeks. Your results may vary.

NEXIUM has a low occurrence of side effects, which may include headache, diarrhea, and abdominal pain. Symptom relief does not rule out other serious stomach conditions.

Please read the important Product Information about NEXIUM on the adjacent page and discuss it with your doctor.

For a **FREE TRIAL OFFER**, visit **purplepill.com** or call **1-877-96-NEXIUM**.

If you are without prescription coverage and can't afford your medication, AstraZeneca may be able to help.

*Source: AstraZeneca Data on File: DA-NEX-58

Nexium®
(esomeprazole magnesium)

AstraZeneca

Please read the summary to clarify, and then ask your doctor about NEXIUM. No advertisement can provide all the information needed to prescribe a drug.
This advertisement does not take the place of careful discussion with your doctor. Only your doctor has the training to weigh the risks and benefits of a prescription drug for you.

Nexium®
(esomeprazole magnesium)

20-mg, 40-mg Delayed-Release Capsules and Oral Suspension

BRIEF SUMMARY of Prescribing Information

INDICATIONS AND USAGE

Treatment of GERD NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis; the maintenance of symptom resolution and healing of erosive esophagitis (controlled studies do not extend beyond 6 months); the treatment of heartburn and other symptoms associated with GERD; **Risk Reduction of NSAID-Associated Gastric Ulcer; *H.pylori* Eradication to Reduce the Risk of Duodenal Ulcer Recurrence; Pathological Hypersecretory Conditions Including Zollinger-Ellison Syndrome.**

CONTRAINDICATIONS

NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles.

PRECAUTIONS

General Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer.

Information for Patients NEXIUM is available as a delayed-release capsule or as a delayed-release oral suspension. Directions for use specific to the route and available methods of administration for each of these dosage forms is presented below. NEXIUM should be taken at least one hour before meals. Administration Options 1.) NEXIUM Delayed-Release Capsules: NEXIUM Delayed-Release Capsules should be swallowed whole. Alternatively, for patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the granules inside the capsule carefully emptied onto the applesauce. The granules should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The granules should not be chewed or crushed. The granules/applesauce mixture should not be stored for future use. 2.) NEXIUM For Delayed-Release Oral Suspension: NEXIUM For Delayed-Release Oral Suspension should be administered as follows: • Empty the contents of a 20 mg or 40 mg packet into a container containing 1 tablespoon (15 mL) of water. • Stir. • Leave 2 to 3 minutes to thicken. • Stir and drink within 30 minutes. • If any material remains after drinking, add more water, stir, and drink immediately. Antacids may be used while taking NEXIUM.

Drug Interactions Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Post-marketing reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazole therapy. Increases in INR and prothrombin time may lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. Concomitant administration of esomeprazole may reduce the plasma levels of atazanavir, thus appropriate clinical monitoring is recommended. Studies evaluating concomitant administration of esomeprazole and either naproxen (non-selective NSAID) or rofecoxib (COX-2 selective NSAID) did not identify any clinically relevant changes in the pharmacokinetic profiles of esomeprazole or these NSAIDs. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin).

Carcinogenesis, Mutagenesis, Impairment of Fertility The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance or parental animals.

Pregnancy *Teratogenic Effects. Pregnancy Category B* Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about [illegible] times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to [illegible] times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day [illegible] the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 3.5 to 35 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity including increased pre-term delivery and delivery resulting from parents treated with omeprazole at 13.8 to 138.5 mg/kg/day (about 5.6 to 56 times the human dose on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants whose mothers received omeprazole during pregnancy.

Nursing Mothers The excretion of esomeprazole in human milk has not been studied. Omeprazole concentrations have been measured in breast milk of a woman [illegible] concentration of 20 mg. Because

esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother.

Pediatric Use Use of NEXIUM in adolescent patients 12 to 17 years of age for short-term treatment of GERD is supported by a) extrapolation of results, already included in the currently approved labeling, from adequate and well-controlled studies that supported the approval of NEXIUM for adults, and b) safety and pharmacokinetic studies performed in adolescent patients. (See **CLINICAL PHARMACOLOGY, Pharmacokinetics,** *Pediatric* for pharmacokinetic information.) The safety and effectiveness of NEXIUM for the treatment of symptomatic GERD in patients <12 years of age have not been established. The safety and effectiveness of NEXIUM for other pediatric uses have not been established.

12 to 17 Years of Age GERD In a multicenter, randomized, double-blind, parallel-group study, 149 adolescent patients (12 to 17 years of age; 89 female; 124 Caucasian, 15 Black, 10 Other) with clinically diagnosed GERD were treated with either NEXIUM 20 mg or NEXIUM 40 mg once daily for up to 8 weeks to evaluate safety and tolerability. Patients were not endoscopically characterized as to the presence or absence of erosive esophagitis. The most frequently reported (at least 2%) treatment related adverse events in these patients were headache (8.1%), abdominal pain (2.7%), diarrhea (2%) and nausea (2%). No new safety concerns were identified.

Geriatric Use Of the total number of patients who received NEXIUM in clinical trials, 1459 were 65 to 74 years of age and 354 patients were ≥75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out.

ADVERSE REACTIONS

The safety of NEXIUM was evaluated in over 15,000 patients (aged 18-84 years) in clinical trials worldwide including over 8,500 patients in the United States and over 6,500 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short and long-term clinical trials. A study was performed evaluating the safety of NEXIUM in pediatric patients aged 12-17 for the treatment of symptomatic GERD (see **PRECAUTIONS – Pediatric Use**). The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups were headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence ≥1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombocytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculo-papular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include: duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules, Barrett's esophagus, and mucosal discoloration. Two placebo-controlled studies were conducted in 710 patients for the treatment of symptomatic gastroesophageal reflux disease. The most common adverse events that were reported as possibly or probably related to NEXIUM were diarrhea (4.3%), headache (3.8%), and abdominal pain (3.8%). Postmarketing Reports – There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports occurred rarely and are listed below by body system: ***Blood and Lymphatic System Disorders:*** agranulocytosis, pancytopenia; ***Eye Disorders:*** blurred vision; ***Gastrointestinal Disorders:*** pancreatitis, stomatitis; ***Hepatobiliary Disorders:*** hepatic failure, hepatitis with or without jaundice; ***Immune System Disorders:*** anaphylactic reaction/shock; ***Infections and Infestations:*** GI candidiasis; ***Musculoskeletal and Connective Tissue Disorders:*** muscular weakness, myalgia; ***Nervous System Disorders:*** hepatic encephalopathy, taste disturbance; ***Psychiatric Disorders:*** aggression, agitation, depression, hallucination; ***Renal and Urinary Disorders:*** interstitial nephritis; ***Reproductive System and Breast Disorders:*** gynecomastia; ***Respiratory, Thoracic and Mediastinal Disorders:*** bronchospasm; ***Skin and Subcutaneous Tissue Disorders:*** alopecia, erythema multiforme, hyperhidrosis, photosensitivity, Stevens-Johnson syndrome, toxic epidermal necrolysis (TEN, some fatal). Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert, **ADVERSE REACTIONS** section.

OVERDOSAGE

A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis), was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been some reports of overdosage with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience (see omeprazole package insert-**ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. For current information on treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book.

DOSAGE AND ADMINISTRATION

Please see full Prescribing Information for recommended dosages, dosage adjustments, and administration options for **Special Populations** for NEXIUM.

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ASK THE DOG SHRINK/KATHY SANTO

He's a nervous wreck the minute he senses what you're up to... three great shampoos

Q My dog has a skin condition that requires frequent bathings. He used to be fine about baths, but now when he sees me pick up the rubber gloves, he hides. What can I do to make him less fearful?

A



LOTS OF THINGS can contribute to a dog's fear of bathing—the slippery tub, the water, the smell of the shampoo, and the freaky rubber gloves, for starters. Add your stress, and you have a recipe for fear of bath time. However, if you desensitize him to the whole process, and exercise lots of patience, the problem is easily corrected.

I'm assuming that you're bathing him in the bathroom, so let's start by making it a place where fun things happen. As many times a day as you can, take him in there armed with his favorite toys and treats. If he's reluctant, coax him with the goodies. If he's too afraid to walk into the bathroom, start by playing in the hallway. Once he'll play games, give him treats, and basically make it the best place in the house. If he's food-driven, you can start feeding him in the bathroom. For [illegible] minutes, several times a day, [illegible] even enjoying his time there.

The next step, [illegible] desensitize him to the shampoo bottle, water, and bathing gloves. Instead of keeping the shampoo in the bathroom, move it around the house—on the kitchen counter, next to his toys, even near his bowl (with supervision). Eventually, the sight and smell of the bottle will become commonplace, alleviating his stress.

If you think the water is what is upsetting him, you need to find out why. If it's the rising water level, open the drain and don't let the water accumulate. If it's the shower hose, use a cup to wet and rinse him. Some dogs don't like water running over their faces, so try using a sponge or washcloth to bathe that area.

Last but not least, those lovely grooming gloves will have to start showing up on a regular basis, too. That means wearing them at times and in places that you never dreamed of: when you feed him, when >

Trainer and behaviorist Kathy Santo is the author of *Kathy Santo's Dog Sense* (KNOPF). Send questions to KATHYFORHB@HEARST.COM or visit her Web site (WWW.KATHYSANTO.COM).

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you take him for a walk, or even when you're just hanging out with him at home. Just like the shampoo bottle, he'll get used to the sight and the smell, and be more relaxed when you wash him. By doing all of this, and maintaining a Zen-like calm during his next bath, bath time should become more bearable, if not downright pleasant, for both of you.

My long-haired dog likes to get a bath, but really hates being brushed. Can I skip the brushing and just give her baths?

No! If you bathe a dog whose coat is matted, or even tangled, the mats will become virtually impossible to remove unless you cut them out with a pair of scissors. I know most people don't think that their dog has any mats, but very few owners know to check a dog's problem areas—behind the ears, under the collar, the tail, and in their back leg and front leg "armpits."

Even though I don't have any long-haired breeds, I brush my three dogs daily. It keeps their coats shiny and clean. My suggestion for you is to do you and your dog a favor and desensitize her to being brushed.

To make the process easier, start with a comb, in case her association with the brush is too negative for her to overcome. Choose a time when your dog is hungry, lonely, or bored so that she'll welcome the interaction with you—and the treats that will reward her good behavior.

Location is important, too. So if brushing battles occurred in your downstairs laundry room, go to a new location for a fresh start. Keep the sessions short, and start working on an area of her body that she's most tolerant of—maybe the top of her head.

For dogs with a heavy coat, make an appointment with a local groomer for *you*, not your dog. A professional can show you the best techniques and tools you might want to buy to make the most of brushing time. They'll also have suggestions on how to handle your breed's specific type of coat.

If you ultimately decide that sending her to a groomer is the best option, you'll still want to work on getting her used to being brushed. The rewards can be as soon as this summer—if she doesn't go in with a matted coat, she won't come out with a crew cut! ■

ALL-NATURAL DOG SHAMPOOS

I bathe my dogs every two months—more frequent bathing dries out their coats. My favorite shampoos are: Fruity Booty, below, top ($14; furrme.com), a natural, citrusy shampoo that doesn't leave my dogs wanting to rub off the smell when they get outside; 'Ol' Dan & Lil' Ann 3 in 1 Dog Shampoo, center ($15; oldanlilann.com), a combo shampoo/conditioner/skin soother; and Jack Rocket Surfdawg's Coco-mutt-Pineapple Shampoo, bottom ($14; jackrocketwear.com), which smells like the beach. All these break that oil and dirt barrier the first time—so no "lather, rinse, repeat." With three dogs, I *never* want to do that!



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WEEKEND PROJECT/NAPKIN RINGS

A bowlful of beads, buttons, and old brooches gave Leslie Segrete of *Trading Spaces* a great idea—personalized napkin rings for her dinner guests



THE FINISHING TOUCH "I collect Bakelite buttons, glass beads, shells, and costume jewelry, and keep them together in a big bowl. I used my collection to customize napkin rings for a party. Each one was different, and reflected some aspect of the personality of each guest—the shells for a beach lover, a sparkly brooch for a jewelry fanatic. Everyone took them home as party favors." >

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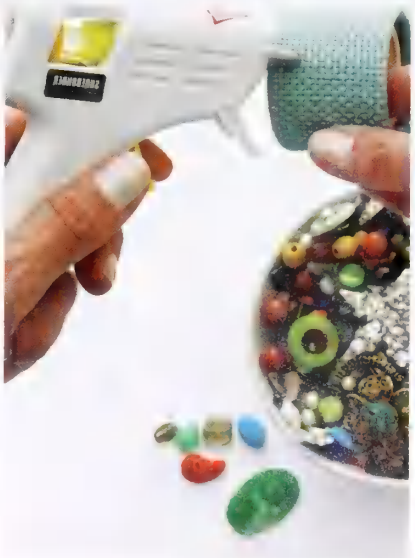
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STEP-BY-STEP WITH LESLIE

WHAT YOU'LL NEED

1 2-inch-diameter wooden napkin rings—you'll find them at crafts stores like Michaels (michaels.com), or Jo-Ann Fabric & Crafts (joann.com). Mine cost 99¢ each.

2 3-by-7-inch strips of fabric.

3 Card stock cut to 1½-by-6½ inches.

4 A glue stick and a hot glue gun.

5 A bowl of embellishments. My favorite source for notions is Bocage (bocagenewyork.com).

MAKE A FABRIC COVER Place the card stock on the wrong side of the fabric, positioning it so it's centered in the middle, with the top of the cardboard lined up with the top of the fabric. You'll have excess fabric on the left and the right and ½ inch of fabric at the bottom. Using the glue stick, coat the side of the card stock that's facing you. Fold the left and right sides over, smoothing it with your fingers. Leave the bottom edge unglued.

GLUE THE COVER TO THE RING Center the ring on the fabric cover. Beginning with the finished end of the cover, apply glue with the glue gun to the ring and secure the cover as you go. When you reach the end, tuck that ½ inch of excess under the cover and glue on the ring for a nice neat seam.

EMBELLISH Play with different combinations of beads, buttons, shells—whatever you want. Glue them with the hot glue gun. Brooches can be pinned on. Be careful when using a glue gun. I keep a cup of ice water nearby to release any hot glue that gets on my fingers. ■

"Because you only need a scrap, this is a great way to use up pretty bits of fabric."

"I'm always on the lookout for vintage beads and charms," says Leslie Segrete, TOP, of her collection, CENTER, which can be attached with a glue gun.


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ASK THE BAREFOOT CONTESSA/INA GARTEN

Ina gets you over your fear of frozen puff pastry with her simple—and delicious—tomato and goat cheese tarts. PHOTOGRAPHS BY BEN FINK







Send your questions to inaforhb@hearst.com
Watch Ina on the Food Network's *Barefoot Contessa* (check WWW.FOODTV.COM for airtim
or visit www.barefootcontessa.com.

Q I love to make things with pastry, but I'm always afraid I'll have a disaster. What can I do?

A One of the wonderful conveniences in the grocery store is frozen puff pastry. I use Pepperidge Farm puff pastry, which is available everywhere. Defrost it overnight in the refrigerator and roll it out very cold. I make all kinds of savory tarts with it—like these tomato and goat cheese tarts—for the simplest, most elegant lunch in the world. >

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TOMATO & GOAT CHEESE TARTS

MAKES 4 TARTS

- 3 tablespoons good olive oil, plus more for brushing
- 4 cups thinly sliced yellow onions (2 large onions)
- 3 large garlic cloves, cut into thin slivers
- Kosher salt & freshly ground pepper
- 3 tablespoons white wine
- 2 teaspoons minced fresh thyme plus sprigs for garnish
- 1 package (17.3 ounces) puff pastry sheets, thawed overnight in the refrigerator. Use cold.
- 4 tablespoons grated Parmesan cheese
- 4 ounces garlic & herb Montrachet goat cheese
- 1 large tomato, cut into 4 (¼-inch-thick) slices
- 3 tablespoons julienned basil leaves
- 2 ounces Parmesan cheese, shaved with a vegetable peeler

1 Preheat the oven to 425°F. Line a sheet pan with parchment paper.

2 Heat 3 tablespoons of olive oil in a large skillet over medium-low heat and add the onions and garlic. Sauté for 15 to 20 minutes, stirring frequently, until the onions are limp and there is almost no moisture remaining in the skillet. Add ½ teaspoon salt, ¼ teaspoon pepper, the wine and thyme and continue to cook for another 10 minutes, until the onions are lightly browned. Remove from heat.

3 Unfold each sheet of puff pastry on a lightly floured surface and roll it lightly to an 11-by-11-inch square. Using a six-inch-wide saucer or other circular object as a guide, cut 2 (six-inch) circles from each sheet of puff pastry, discarding the scraps. Repeat with the second sheet of pastry.

4 Using the tip of a sharp paring knife, score a circle ½ inch inside the edge of each pastry. Prick the pastries all over with the tines of a fork and place them on the prepared sheet pan. Sprinkle a tablespoon of the grated Parmesan on each round, staying within the scored border.

5 Place ¼ of the onion mixture on each circle, again staying within the scored edges. Crumble 1 ounce of goat cheese on top of the onions. Place a slice of tomato in the center of each tart. Brush the tomato lightly with olive oil and sprinkle with basil, salt, and pepper. Finally, scatter 4 or 5 shards of Parmesan on each tart. If the pastry is warm, chill for 15 minutes.

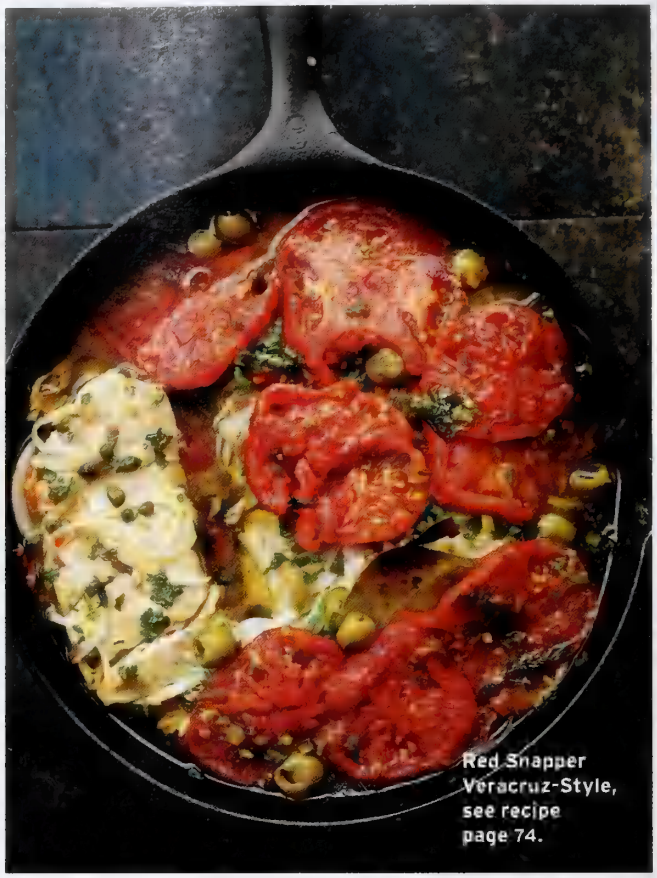
6 Bake for 20 to 25 minutes, until the pastry is golden brown. Garnish each with a sprig of thyme and a drizzle of olive oil. Serve warm. ●

"I use big fresh shavings of Italian Parmesan cheese—Reggiano is the best—and the longer it is aged, the more flavor it has."


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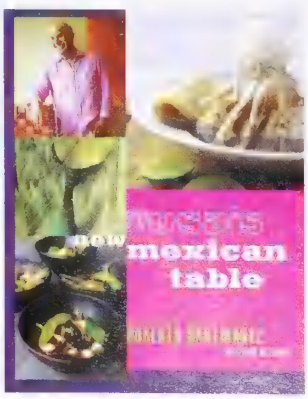
Author Roberto Santibañez



Red Snapper Veracruz-Style, see recipe page 74.

COOKBOOK/DEVON S. FREDERICKS

Our reviewer discovers just how easy it is to make authentic Mexican at home—thanks to Roberto Santibañez's *Rosa's New Mexican Table*



Published by Artisan (WWW.ARTISANBOOKS.COM); $35.

I THOUGHT I WASN'T INTERESTED in *Rosa's New Mexican Table*. I live in New York, so wouldn't it make more sense to go to chef Roberto Santibañez's 25-year-old restaurant, Rosa Mexicano, and let someone else do the work? But the book's alluring cover kept calling to me, and I finally succumbed. I'm so glad I did, because what I found was a wealth of information about ingredients and techniques I've always wondered about, tempting photographs, and excellent recipes.

Rosa Mexicano has always been both more authentic and more sophisticated than most of what passes for Mexican in many restaurants. Dishes don't come smothered in cheese or drowning in refried beans. The flavors are clear, precise, and often surprising. The book's recipes mirror that philosophy. "Mexican food is exceptionally healthy," writes Santibañez, using "little butter, very little cream, and no-flour based sauces; almost all sauces are based on thickened vegetable purées."

There's a really valuable introduction to chilies, both fresh and dried—the differences and how to prepare them. I was thrilled to know you can test the heat of a fresh chili by smelling a slice—how often have I burned my tongue using it as a tester! Once you understand the importance of chilies, there are a lot of recipes that require surprisingly few new ingredients and no more time than you'd normally spend preparing dinner. There are good recipes for entertaining, too, dishes that can be made ahead of time and will surprise friends. Start with the [illegible] served in martini glasses—it makes a great impression. Follow with slow-braised [illegible] finished on the grill, adobo marinated chicken, or one of the two recipes here. >


This is not a post-modern abstract sculpture.
It's a wall oven handle.
dacor

COOKBOOK

RED SNAPPER VERACRUZ-STYLE

Huachinango estilo Veracruzano SERVES 4

- 4 8-ounce skinless red (or other) snapper fillets
- 2 limes, cut in half
- About 1 tablespoon salt
- 4 ripe large tomatoes (about 2 pounds)
- 1 large white onion, cut in half and then into very thin slices
- 6 bay leaves
- ½ cup chopped fresh cilantro
- 12 fresh springs thyme
- 3 pickled jalapeños, stemmed and coarsely chopped, plus 3 tablespoons of the pickling juices, plus chopped jalapeños for garnish (optional)
- 12 garlic cloves
- ½ cup pitted small Manzanilla (Spanish) olives
- 2 tablespoons tiny (nonpareil) capers
- 3 tablespoons olive oil

1 Put fillets in a baking dish. Squeeze juice from one lime over both sides of them, and season generously with salt. Turn once or twice in the seasonings. Marinate at room temperature for 30 minutes, or cover and refrigerate for up to 4 hours.

2 Bring a large saucepan of water to boil. Set a bowl of ice water near the stove. Core tomatoes and cut an X in the opposite end. Slip the tomatoes into the boiling water until skin starts to peel away from the X. With a slotted spoon, transfer the tomatoes to the bowl of ice water. Let them stand until cool enough to handle, then slip off the skins. Drain and cut into ¾-inch slices.

3 Preheat the oven to 425°F.

4 Scatter half the onions over the bottom of a 13-by-9-inch baking dish. Arrange a little less than half the tomato slices over the onions. Top with the bay leaves, then scatter half the cilantro, thyme sprigs, and chopped jalapeño over that. Season with at least 1 teaspoon salt. Tuck the garlic cloves into the vegetables around the edges of the dish. Squeeze juice from remaining lime over the vegetables and top with the seasoned fillets, spacing evenly but overlapping a little if necessary. Scatter olives and capers over the fillets, then make another layer of remaining onions and tomatoes to cover the fish. Scatter remaining cilantro, thyme sprigs, and chopped jalapeño over that. Season again with salt, then drizzle the olive oil and pickled jalapeño juice over everything. Cover tightly with aluminum foil. The casserole can be prepared ahead and refrigerated for up to 6 hours. Remove from the refrigerator 30 minutes before baking.

5 Bake casserole for 20 minutes. Uncover and bake until the juices given off by the vegetables are bubbling and the fillets are cooked through, 10 to 15 minutes.

6 To serve, scrape the vegetables covering fish to the sides of the dish. Gently lift up the fillets and transfer them to serving plates. Pick out garlic cloves, bay leaves, and thyme sprigs and discard. Mash remaining ingredients coarsely into the juices with a fork to make a chunky sauce. Check for seasoning, and add salt if necessary. Spoon sauce over the fillets and scatter some chopped pickled jalapeños over each if you like.

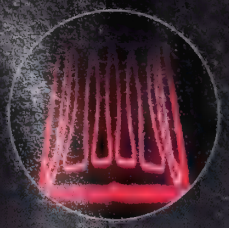
NOTE: If you're having a hard time finding Mexican ingredients and chilis in your local store, Chef Santibañez refers readers to mexgrocer.com, an excellent source for Mexican groceries.

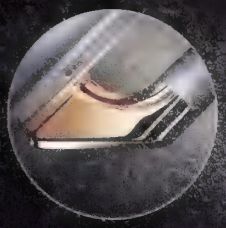
DEVON MAKES THE SNAPPER

When I started writing this column, the first recipe I tried was a Barbara Kafka recipe for red snapper swimming in vegetables. Santibañez's recipe—good clean-tasting fish steamed in a blanket of aromatic vegetables—reminds me of my debut. Chef Santibañez refers to this version of the classic Gulf of Mexico dish as a casserole, but it's really a lot more elegant. It is light and healthy and a breeze to prepare. Pitting the olives is the hardest thing you have to do here, and I don't think it matters much if you skip that step.

I made this in the dead of winter, and I think canned tomatoes would have given the sauce more flavor than the fresh ones I used. None of the measurements matter much here—more onion, less garlic, no thyme. It's a handful of this-and-that type of recipe. Don't stress yourself. Layering it neatly is a nice touch, because it does look wonderful when it comes out of the oven. Even the non-fish eaters at my table were seduced. I served it with brown rice and a green salad and we all felt virtuous enough to have chocolate cake for dessert.







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DEVON MAKES THE ENCHILADAS

This recipe comes from Sanborns, a popular cafeteria chain in Mexico. I had it at Sanborns in 1968 in Mexico City and I've never forgotten it. Principally, I think, because its creaminess was then, and still seems, so un-Mexican. Think of crepes filled with creamed chicken, then think of making them spicy, and you'll begin to get the idea.

Easier to make than lasagna, this is the same kind of family-friendly casserole-type dish. I've never been brave enough to fry tortillas before, but besides using more than the ¼ cup of vegetable oil the recipe called for, it was easy. The tortillas puffed and browned beautifully and still stayed pliable enough to roll up.

I'm even thinking I'll search out a more authentic brand than those I found in my local supermarket.

This is going to become a regular at my house, and the next time I make it I'd like the filling to be a little creamier. I'd toss the shredded chicken in the green sauce before filling the tortillas. I used Muenster cheese for the topping and it was a little bland. Next time I'll mix in some grated Parmesan for its salty flavor and ability to brown nicely.

SWISS ENCHILADAS

Enchiladas Suizas SERVES 6

FOR THE SAUCE

- 4 cups Cooked Green Salsa (recipe follows)
- 2 poblano chiles, roasted, peeled, seeded, and chopped
- 1 cup heavy cream
- 12 6-inch store-bought corn tortillas
- ¼ cup vegetable or light olive oil
- 4 cups cooked shredded chicken

FOR THE TOPPINGS

- 1½ cups shredded queso Chihuahua or Muenster cheese
- 1 cup finely chopped white onion
- ⅓ cup chopped fresh cilantro

1 Preheat the oven to 375°F.

2 *Make the sauce:* Pour half the green sauce into a blender, add poblanos, and blend at low speed until smooth. Pour into a medium saucepan, add the remaining green sauce and cream, and bring to a simmer over low heat. Remove from the heat.

3 To soften the first six tortillas, heat half the oil in a medium-low skillet and lay each tortilla in oil for 15 seconds each side. Repeat with other six. Drain on paper towels. Fill and roll tortillas, using ⅓ cup of chicken each. Place enchiladas seam side down in 9-by-13-inch baking dish. Can prepare up to 4 hours in advance. Cover with a damp kitchen towel and plastic wrap, and refrigerate. Remove 30 minutes before baking.

4 Pour hot sauce over the enchiladas. Jiggle the dish so the sauce settles in between them. Sprinkle cheese evenly over top. Bake until the sauce around the edges bubbles and cheese is golden brown, about 20 minutes. Stand for 5 minutes before serving.

5 Scatter the onion and cilantro over the enchiladas. Scoop 2 enchiladas and plenty of sauce onto each serving plate.

COOKED GREEN SALSA *(SALSA VERDE COCIDA)*

MAKES 4 CUPS

- 2 pounds tomatillos, husked and washed
- 2 jalapeños
- 3 small garlic cloves
- 1 teaspoon ground cumin
- 1 bunch cilantro, thick bottom stems removed (keep cilantro in a bunch and put in the blender stems first)
- 1 tablespoon vegetable oil
- 1 tablespoon salt, or to taste

1 Put tomatillos and jalapeños in a medium saucepan, pour in enough cold water to barely cover (about 3½ cups), and bring to a boil. Cook until jalapeños are soft and tomatillos tender, about 20 minutes. Remove from the heat and let stand for 15 minutes.

2 Gently drain mixture in a colander. Wipe out saucepan and set aside. Put the tomatillos, jalapeños, garlic, and cumin in a blender and blend for a few seconds, just until the tomatillos are coarsely chopped. Add the cilantro and blend until the sauce is smooth and speckled with finely chopped cilantro. Do not overblend, or you will grind the tomatillo seeds and make a thick and pasty rather than smooth and shiny sauce.

3 Heat oil in pan over medium. Pour in the salsa, bring to simmer, and simmer until lightly thickened, about 10 minutes. Season with salt. Store sauce in the refrigerator for up to 3 days. Reheat over low heat before using.


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COOKBOOK



DEVON TRIES THE CEVICHE

I never realized how easy ceviche is to make and how many things can be added to it. I think my fish slices were too big. The instructions for ¼-inch slices cut into ¼-inch strips confused me—basically you want small cubes. I could not taste the basil in the sauce, which was a beautiful green. I would not add a full cup of water next time—I think it was too diluted. The fish really needs the intense balance of acid and salty flavors to come alive. Pay attention to the timing here—this can get old fast!

CEVICHE VERDE

SERVES 6

FOR THE CEVICHE

- 1 pound mahimahi fillets, trimmed and cut into ¼-inch slices, then into ¼-inch strips
- ¾ cup freshly squeezed lime juice, strained
- 1½ teaspoons salt
- ½ teaspoon dried oregano, crumbled

FOR THE SAUCE

- 1 cup lightly packed fresh basil leaves
- 1 cup very lightly packed fresh flat-leaf parsley leaves
- 15 fresh mint leaves
- 1 jalapeño, thinly sliced
- 1 small garlic clove, sliced
- 1 teaspoon sugar
- ¼ cup water

TO SERVE

- 20 green Manzanilla (Spanish) olives, pitted and halved (or quartered if large)
- 1 red bell pepper, roasted, peeled, seeded, and cut into ¼-inch dice
- ½ small white onion, finely chopped
- 2 tablespoons olive oil
- Juice of 1 lime, or as needed,
- 1 jalapeño, finely chopped
- Salt if necessary
- Thin slices of ripe Hass avocado
- 6 black olives (optional)
- Tortilla chips

1 Put the raw fish into a tall narrow glass or stainless-steel container. Stir the lime juice, salt, and oregano together in a small bowl and pour over the fish. Refrigerate for 2 hours.

2 While the ceviche is curing, make the sauce: Put the basil, parsley, mint, jalapeño, garlic, sugar, and water in a blender. Blend until smooth.

3 Drain the ceviche thoroughly and put it in a medium mixing bowl; add any cooked seafood (see below), if using. Discard the marinade. Pour the basil sauce over the ceviche. Stir in the olives, roasted pepper, onion, olive oil, lime juice, and chopped jalapeño. Taste and add salt and/or additional lime juice if necessary. Let stand at room temperature for 30 minutes, no longer than 1 hour.

4 Divide the ceviche among six cocktail glasses or small deep serving bowls. Top each serving with 2 or 3 avocado slices and a black olive if you like. Serve with the tortilla chips.

NOTE: Shrimp, calamari (squid), octopus, mussels, and clams are all fine for ceviche. Shrimp should be very lightly poached—just until pink—and cut into spoon-size pieces before marinating. Calamari, too, should be very lightly poached until just opaque, then cut into rings or small squares. For the adventurous, octopus can be simmered until tender in salted water seasoned with garlic, oregano, and onion. Mussels and clams should be just cooked and removed from their shells before adding them to the marinade.

Any seafood that is cooked before adding to a ceviche should *not* be marinated along with raw fish. Instead, add it to the raw seafood after the latter has been drained and sauced. The sauce for ceviches that contain cooked seafood may need an extra shot of lime.





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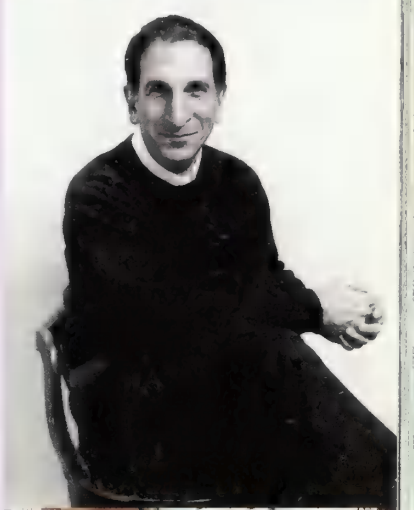
House Beautiful
MAY 2007

When I ask people "What's your favorite room?" two out of three answer, "My kitchen." It's the real living room in American houses these days: Think of the stove as the fireplace, and the island as the sofa. Today's kitchen is the center of a whole new house-within-a-house, and growing every year. Islands are as big as entire kitchens were ten years ago. Some kitchens have two of them. Two dishwashers, three sinks, multiple ovens, refrigerators and wine coolers and ice makers—everybody's mixing and matching equipment like jeans and tops. Enjoy all this newness and change. But don't forget the saying, "The best soups are made in old pots."



STEPHEN DRUCKER, EDITOR IN CHIEF









Architect Wayne Leong based the design of this Napa Valley guesthouse on rural Provençal structures. The loggia's stone columns were constructed with stones excavated from the site. The 10-foot-long 17th-century table is cast iron and slate. Antique French bottles are from Vintage Home. The iron chandelier is from Formations.

INTERIOR DESIGN BY ERIN MARTIN
INTERVIEW BY MIMI READ
PHOTOGRAPHS BY DOMINIQUE VORILLON

ROMANTIC HOUSE...

romantic kitchen

IMI READ: Sometimes a piece of furniture has so much presence that it looks best by itself, with nothing but air around it. Is that why you isolated this gorgeous table on the loggia of this guesthouse?

RIN MARTIN: It's a 17th-century French monastery table made of slate and cast iron—and it ook me a year of looking all over the world to find it. It fits so beautifully with the style f the house, the bronze railings, and those handmade tiles. A room with a view like that eeds only a lid and a shoe, something to cap it and something to ground it. After I found hat great, simple iron chandelier, the space needed only a nice little Manolo Blahnik.

lease pinpoint that extraordinary view.

's in St. Helena in the Napa Valley of California. You're look- ng out at rows of lavender, lots of roses, vineyards, meadows, nd rolling hills. You feel like you are in the clouds in heaven. ou can't see any other houses.

/ho's your client?

n amazing woman, very involved in the arts, who adopted vo children and had four of her own. They're all grown. She ves alone and wanted a place for her children and grandbabies hen they visit. She loves France and wanted it to be a French ountry-style guesthouse.

ou're known for being one of the few young designers who's ollowing in the footsteps of Ron Mann and the late Michael aylor, the legendary designers who helped create the so- alled California look in the 1970s. They used generously verscale furnishings and lots of neutral colors, making for a certain relaxed opulence. You're also known for taking old architectural fragments and converting them into tables, lamps, and other things.

Nowadays you can walk into any house and name every big showroom where they got every single piece of furniture. So we use old things or make our own. I like to be creative and take things out of context. In the living room, there are Italian Renaissance giltwood pillars that were turned into lamps. We took antique Venetian doors and now they fold over to expose the television. We had a lot of fun making the drapes from an old blue theater curtain we bought in Lyons, which is famous for its silk; we joined panels of it with panels of a creamy Great Plains linen from Holly Hunt.

The kitchen is beyond charming. I love that extraordinary decorative painting on the walls and across the ceiling.

Michael Duté, a San Francisco artist, did the painting. The design was completely his idea. He's so talented that I just left



OPPOSITE: Architecture and applied ornament conspire to make the kitchen lighthearted and a touch theatrical. Artist Michael Duté's blue and white design brings walls and even the barrel-vaulted ceiling to life. A farmhouse sink and marble counters keep to the rural, primitive quality of the building. A Sub-Zero drawer refrigerator means the only obvious appliance is the stove. Casement windows and doors fling open, usher in breezes and light. THIS PAGE: The meadows and rolling hills of St. Helena, California, viewed from the kitchen.

him alone and let him paint. He based it on patterns in Swedish classical rococo interiors, but it's also suggestive of blue and white china, which is perfect for a kitchen. He was just going to paint the ceiling, but the client and I loved it so much we suggested he do the walls. It makes the room strongly romantic, and isn't wine country all about romance?

What are those wall tiles?

They're Middle Eastern—Tunisian, probably. I lived in Morocco and Israel, so I'm very inspired by things from that area.

What's your favorite thing about the kitchen?

Decoratively speaking, the room has a lot going on, but it's still very peaceful. There's pattern on the tile, the ceiling, the walls, the drawers, the doors and accoutrements, but with all of that, it still has a very clean, classic feeling. Here's what I think—jeans should be blue, tennis outfits should be white, tuxedos should be black, and kitchens should look clean and classic.

In color and in feeling, the blue and white dining room flows right out of the kitchen. And though your color palette isn't neutrals here, you're exhibiting the California look again—good-sized pieces, but not many of them.

You just don't need that much [illegible] especially in a room with that much architecture where the walls are solid stone. I love the simplicity of the old Spanish [illegible] It has history, great patina, great marks and dings. [illegible] the hutch in France, and had no clue if it would fit, but it's perfect in size and scale. We made the fire screen out of an old French garden gate I bought while I was in Montpelier, France. I had to drag it to it back to Napa!

What color and texture are the walls in the master bedroom?

Throughout the house, we used a lot of plaster with integral color and different finishes. It added a ton of character. In the bedroom, it's powder blue, the client's favorite color.

Why did you use a settee at the foot of the bed?

As long as it doesn't mess with the feet of a six-feet six-inch man, I like things at the ends of beds. It makes me feel cozy, protected, and warm. In this case, I thought a settee in sky blue linen would be perfect, because it faces a marvelous view. The view out of that bedroom door will make you believe there's nothing wrong in the world. It's like a piece of art. We call it the kissing lookout.

Who designed the prehistoric pizza oven on the dining terrace? It's so sculptural. I've never seen one remotely like it.

The architect. He based it on ancient rural storage structures that still stand in Provence. To go with the primitive mood, we had designed weathered wood cabinets with ropes for pulls. As for the iron chairs out there, they were made by a man that the client stopped on the freeway because she saw metal furniture in the back of his truck. I like them because they're low, big, and you can hang towels on them.

PRODUCED BY KATHERINE PEARSON


WOLF



LEFT: Above countertops and stove, the backsplash is clad in blue and white French tile from Country Floors. Almost everything else in the kitchen white—Martin's favorite color. The counters are Calacatta marble. The pitcher and egg bo are Astier de Villatte through Sue Fisher King. Graduated white canisters came from The Cellar at Macy's. OPPOSITE: Michael Duté dressed up the Vent-A-Hood range hood with a cartouche of a landscap and deer.

WHY WE LOVE IT

DECORATIVE PAINTING "Michael Duté's swirling designs on the wall and across the barrel-vaulted ceiling are so big, open, and graphic. They make it airy and dramatic."

BACKSPLASH "The tiles are an inspirational shade of blue. They're French, but they remind me of being in Morocco, where everything is covered in colorful, unique handmade tile."

CHESTNUT ISLAND "A fabulous woodworker, Garth Miller, mad He based it on an old French table. He's very good at creatin nostalgic pieces that look like they have history."







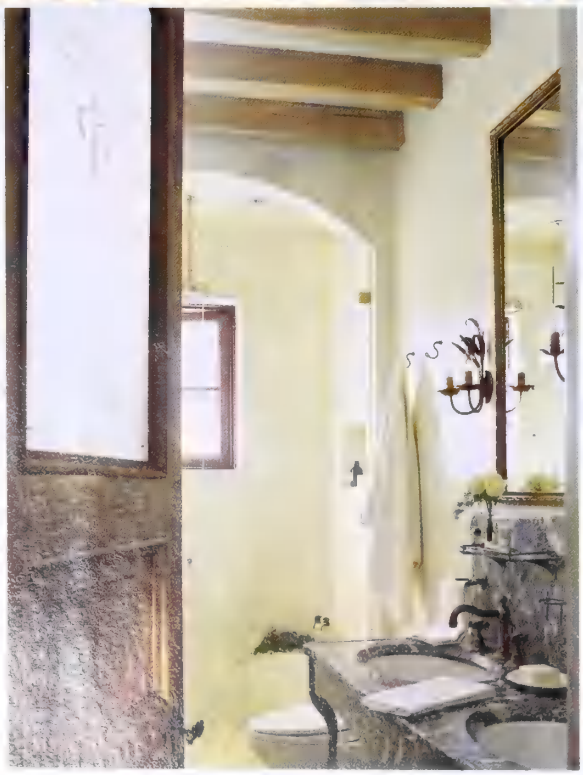
Large-scale antiques stand up to the dining room's heavy stone walls. The hutch was found in France. The French wood-and-iron chandelier composed of antique parts came from Antique and Art Exchange. The 19th-century Spanish walnut dining table is from Habité. Anna dining chairs from the Taylor Scott collection wear Serment D'Aimer, a Nobilis toile. An Italian neoclassical gold-leaf mirror hangs above an early-19th-century Catalan trunk.

In the living room, designer Erin Martin answered the homeowner's wish for French style with French, Italian, and Spanish antiques, mixing them with crisp new upholstered pieces. A pair of 16th-century Italian spiraling giltwood columns were mounted as lamps and rest on a painted farm table from Martin, the designer's shop in St. Helena, California. Three framed 18th-century French fencing engravings are from Epoca. Martin upholstered Summer Hill's Hyannis sofa in Provence Hay, a Dintiman Design Associates hand-painted linen. "It's a nice way to bring pattern into the room without it being overpowering," Martin says. The 19th-century mirrored top French coffee table is from Garden Court Antiques. Summer Hill's Manhattan chairs wear a solid cream linen by Dintiman Design Associates, along with nailhead trim. To the left of the fireplace are two antique Venetian doors that fold open to expose a television.









ABOVE LEFT: Martin believes it's important to give guests a place to set up their laptops, write in their journals, or scribble their postcards. Here, in the corner of a guest bedroom, she used a Spanish writing table with a Spanish Colonial chair, both from Dos Gallos. The desktop mirror is an 18th-century Baroque mirror from Candace Barnes Antiques. The pale blue French armoire is from the homeowner's collection. BELOW LEFT: Under sconces from Habité, an antique marble double sink adds age and weight to a guest bathroom. OPPOSITE: Martin found the hand-stitched French needlepoint headboard at a flea market in France, and used it to give history and individuality to a newly purchased Branwen canopy bed from Ironies. "No one else will have that bed now." Louis XVI–style painted consoles from Drum and Co. serve as bedside tables. The Scudo Saraceno pendant light in a classic Venetian design is from Sue Fisher King. At the foot of the bed, Dennis & Leen's Lancaster settee wears a Samuel & Sons linen in Northern blue.



THIS PAGE: To conjure the look of Provence, Wayne Leong used local quarried gray stone, reclaimed roof tiles from Bordeaux, France, and stucco walls with integral color. OPPOSITE: Leong considered the outdoor living rooms as important as the indoor ones. Adjacent to the indoor kitchen is an outdoor one with a beehive-shaped stone pizza oven Leong designed to evoke Provence's Mesolithic storage structures and shelters. "The flues for pizza ovens tend to be in front, and if you don't make an effort to make these ovens look interesting, they end up looking like dog houses on steroids with a smokestack on the front," Leong says. "But by piling the stones high, we were able to run the flue out the center."

FOR MORE DETAILS, SEE RESOURCES



"It's really natural to hang out on the stone terrace around the beehive pizza oven. It has those comfortable chairs but also little tables, all of it shaded by native oak trees and manzanitas in the summertime—the trees that were there before time began." —ARCHITECT WAYNE LEONG





A Blackwell, Wirkkala and Aalto chair in the living room are upholstered in velvet from Jasmine Rose. The glass lamps are from Robert Dorney, the wall-mounted hurricanes from Charles Edwards. Round Dunbar occasional table and Swedish sofa table, both in black, from Celefax and Fowler and Tallmman, London, respectively. AH Collections made the rug to a Diamond Baratta design

INTERIOR DESIGN [illegible] BARATTA
INTERVIEW BY [illegible] ADAMS
PHOTOGRAPHS BY [illegible]


COLORFUL ROOMS...
colorful kitchen
BOTERO



CHRISTOPHER PETKANAS: This apartment is exactly what comes to mind when I think of a grand old Manhattan building—the architectural detail, the gracious room flow. There is obviously a lot of serious work underpinning the exuberant facade.

WILLIAM DIAMOND: Actually, it's our *fantasy* of grand old Manhattan. It's difficult to imagine what the place looked like before we gutted it. Everything was cockeyed. It lacked distinction. But with old-world detail all seen through a modern lens, I think we brought it to life.

Is that what the clients asked for?

Our clients—a couple in their [illegible] with two little girls—wanted something zippy and up-to-date, but that still cast an admiring eye on the past. They felt that to go in one direction—midcentury modern, say, or traditional—would have been a terrific bore. A lot of people who come to us say they love our work but want us to tone it down, simplify it, make it a little tamer, use less pattern. But this client encouraged us to turn up the volume, to take our style to the next level.

It's impossible not to notice the overscaled woodwork.

ANTHONY BARATTA: Certainly there's a lot of intentionally exaggerated detail. All the moldings were drawn by me by hand, not on a computer. I wanted them to have a certain weight—they're a little larger than they should be. I'm fully aware that another



LEFT: Ralph Lauren mohair covers a Diamond Baratta sofa in the family room. The custom rug is by Country Braid House, the wrought-iron table from Ball & Claw, London. BELOW: Leather from Keleer brightens vintage chairs from Wooster Gallery in the dining alcove. Macassar ebony dining table is from Niedermaier.



designer might find the pilasters and brackets and capitals overblown, but to me they're absolutely right.

And no one has ever accused you of being afraid of color. You've really outdone yourself here.

AB: In fact, all the chartreuses, salmons, and turquoises—balanced with chocolate brown—were the choice of the clients. Their color sense is very idiosyncratic. Every upholstery fabric in the living room was yarn-dyed to match the linen on the walls so we would have the exact same shade of chartreuse throughout. One cotton velvet was used three different ways—ripple-embossed for the blonde Biedermeier settee, diamond-quilted for the club chair, and channel-quilted for the stool.

The lines of the settee in the living room are delightful, especially the sexy curve of those shelflike arms.

WD: The back was originally the same height as the arms, which didn't work for us, so we ripped it off, salvaging what we could and adding pieces to make a new, higher back. Not that anybody is the wiser. The proportions now are so much more successful. When we couldn't find a coffee table to go with the sofa, we designed one in lacquer and mother-of-pearl.

You have a great talent for combining formality and its opposite, which is harder to pull off than most people think.

AB: Instead of having a proper dining room that would only rarely be used, we designated a corner of the family room and



The Viking Professional Series gas range, paired with a Viking hood, packs six burners into a compact 36 inches. Franke's Pot Filler PF-1080 swivels back and forth for easy access. Cabinets are painted Pratt & Lambert's Silver Lining and, inside, Benjamin Moore's Burbank Blue. Harlequin triangles, Diamond Baratta's trademark, even found their way onto the backsplash.





WHY WE LOVE IT

PAINTED FLOOR "Great in a kitchen because it's easy to clean, lasts forever, and stands up to everything—children, dogs, food spills."
–WILLIAM DIAMOND

LAVASTONE COUNTERTOP "It delivers a clear, clean, shiny color that you can't get with any other countertop material. It's impervious to hot and cold and doesn't develop a patina."
–WILLIAM DIAMOND

CABINETS WITH GLASS DOORS "They're one more excuse to use color. Rather than paint the interiors white, which is what everybody does, we replayed the turquoise of the work island, floor, countertops...."
–ANTHONY BARATTA

"The kitchen is a mix of old and new—what we call 'stepped-up tradition.' It's fresh and chic, yet warm and homey. The work island is absolutely as creative and stylish as we could make it." –WILLIAM DIAMOND





THIS PAGE: The custom-made island is topped with a two-inch-thick slab of statuary marble. All faucets by Dornbracht. The circa-1960 Italian lamps played right into William Diamond and Anthony Baratta's color scheme. OPPOSITE: In the breakfast corner, the lacquered chair is from Room, the Saarinen table from Knoll. Microwave and wall oven by Viking.

RIGHT: Mohair from Stark Fabric upholsters the wall and bed, made up with Schweitzer linens. Stark carpet, wall lights by David Weeks from Pucci International. BELOW: Diamond Baratta designed the boomerang chair, lacquered chest, and mirror. The wall is covered in Ralph Lauren's Spectator Pink in linen.
FOR MORE DETAILS, SEE RESOURCES





designed a macassar ebony pedestal table especially for it. The French leather-and-rosewood chairs are from the forties, and the killer chandelier with balls and bracelets is Art Deco.

However beautiful, murals are often so...serious. But the one you commissioned for the family room is lighthearted, innocent, charming. It instantly puts you in a good mood.

WD: The mural is by Ilya Sh[illegible]. It depicts the Hudson River—the apartment has views of the Hudson—and many of its most famous houses, including Washington Irving's Sunnyside. But we didn't strive for complete historical accuracy. What makes it so fresh is that there are punk fantasy elements, too. All the seating in the room is custo[illegible] chairs is in a tweed copied from an early Chanel suit loaned to us by a friend. Harlequin triangles—they're our signature—were silk-screened on cotton for the curtains.

I see that Harlequin triangles are also in the kitchen's backsplash design.

And we covered the kitchen ceiling in our Harlequin wallpaper. Nothing escaped our attention in the kitchen—the floor was stenciled by Adam Lowenbein with lemons and limes. We never hesitate to custom-color, as we did with the Country Floor tiles on the backsplash, the lavastone countertop, which is from the South of France, and even the George Nelson wall clock.



Everything about the kitchen is so playful—it looks like none I've ever seen before. Tell me about that incredible turquoise work island.

WD: It's a custom island, made of powder-coated steel with mirror-finish stainless-steel trim—and it's a first not just for us but, we hope we're not being too confident in saying, anyone.

Your beds manage to be grand and casual at the same time.

AB: Our beds do have a certain presence, but they also make you want to jump into them. The one in the master bedroom is in cerused oak and mohair velvet embossed with a moiré pattern. The same fabric, left plain, was used to upholster the wall behind the bed.

If there was any doubt, this apartment proves that you're the Rug Kings. Nobody can touch you. Where do you get your inspiration for these designs?

WD: In the family room, Tony took the all-American braid rug and parachuted it into the 21st century by laying dozens of round and oval ones side by side, to create one enormous rug. The living room's was inspired by Emilio Pucci. In the library the rug is a very loose interpretation of a Frank Stella painting from his Protractor series. And in the master bedroom we designed naive flowers in the style of the artist Takashi Murakami—who did those fabulous Louis Vuitton bags—then layered them over a small element of a glen plaid that we isolated and blew up to the size of a Buick. *PRODUCED BY DORETTA SPERDUTO STYLIST TODD MOORE*



Artist Craig Schumacher calls the bedroom of the 1930s Dallas house he and stylist Philip Kirk share and decorated together his "English butler's bedroom." He surrounded the 19th-century Victorian iron and brass bed he bought on eBay with a cherished collection of drawings and paintings, many of which he's had since childhood. The armoire and the demilune bedside table are 19th-century George III mahogany pieces. Beadboard walls and ceiling are Plantation White from Behr Paints.

INTERIOR DESIGN BY CRAIG SCHUMACHER AND PHILIP KIRK
INTERVIEW BY FRANCES SCHULTZ
PHOTOGRAPHS BY NATHAN SCHRODER

COZY COTTAGE...

cozy kitchen

FRANCES SCHULTZ: The first thing I want to say is that this strikes me as a real house where real people live with real stuff. There's such a solid, down-to-earth quality about it.

CRAIG SCHUMACHER: My partner, Philip Kirk, and I have been together for 23 years. So we've been collecting all that time. Because of the photo styling Philip does here in Dallas, and the painting I do, and the design work we both do, a lot of stuff comes and goes. But I tend to like the tried and true. I went through a modern phase when I was younger, and it just didn't work for me—obviously. I'm drawn to the old stuff.

I think that sense of history, and of living among cherished things, is what gives your house its warmth and sense of domesticity. And I have to say, the living room looks like you might actually live in it.

It's traditional without being stuffy, and the two seating areas in the living room allow it to be intimate as well. We have plenty of chairs to pull up, and it works well for everything from dinner parties to baby showers. Then again, on a rainy afternoon, sitting on one of those big comfy sofas with a book or a pile of magazines...that's home to me. That's as good as it gets.

Those bookcases in the library are great. But what in the world are they made of?

Oh my gosh, we had a metalworker make them for us out of rebar, the stuff they reinforce concrete buildings with. I think they cost something like $200. Then we left them outside to rust for a while. The shelves are ash, which I like for the color and for its strength. It doesn't bow. And that painting is a copy of the Rembrandt self-portrait, which is sort of a joke.

Tell me about that dreamy, taupey toile bedroom.

That's Philip's room. He's a photo stylist, and at one time he was known as *the* bed stylist—he worked for Peacock Alley, Yves Delorme, Neiman Marcus, and Horchow, to name a few—so I thought he should have a really grand bed. It was inspired by our favorite room at the Soniat House—a small hotel in New Orleans, our favorite city. If you're gonna do toile, do it. We'd bought the fabric on sale years ago, so we had a lot of it. Even the closets are lined with it. It's like being inside a giant hatbox.





FAR LEFT: Above the small bar in the dining room, Craig Schumacher hung a 1949 portrait by Arn Hansen that reminded him of an uncle. LEFT: A study multitasks as den and library, anchored by what the owners refer to as a "big fat fake George III" desk from Legacy Trading Co. and a beautiful inherited (not-fake) carved Venetian mirror. Vintage Baker sofa covered in cotton duck; Schumacher (no relation) velvet on pillows. Inspired by a Billy Baldwin classic, inexpensive but stylish bookcases made of iron rebar were left outside to rust to their present reddish patina. Leopard rug from Blackstone Carpets. OPPOSITE: Living room walls and trim are Benjamin Moore Golden Straw and Cloud White, respectively. Sofa and club chairs are Henredon for Ralph Lauren. Pillow and curtain fabric from Schumacher. An Asian dining table was cut down to coffee-table height.

Does the bench stay beside the bed? Unusual, but handy.
It's either there or at the end of bed, depending on how much junk he's got on it.

And the other bedroom?
That's my room. I've had the small pictures and things I did in school grouped over my beds since I can remember. I bought my bed on eBay. It's English Victorian, came from California. The shipping cost as much as the bed.

Your kitchen is cozy perfection. Was it a massive redo?
No. Those are the original cupboards, but they were a horrible oak with green Formica. We just painted over everything as is and slapped on the black-and-white counter tile. The tile is the cheapest we could find—we would have preferred granite, but we couldn't afford it. The wood floor is also original. We stained it dark, and had it heavily varnished, so all we do is wet-mop it. It's low-maintenance and holds up well, thanks to all the coats of polyurethane. We don't have children, but we do have three dogs.

It isn't exactly a huge kitchen, so how did you manage that wonderful table and chairs right in the middle?
The kitchen is a good size, but small by Dallas standards—only about 16 x 16. Having the table and chairs in there is easy because while you're sitting you can just reach behind and turn the stove off, or grab something out of the refrigerator. Those jurors' chairs are the best. They're real—oak, and heavy as can be. We had them lacquered black and they're incredibly comfortable.

The range isn't huge, either.
But it's a nice Jenn-Air. Philip likes it—he's the cook, I just boil water—and our friends who cook like it. The oven doesn't get hot on the outside while you're baking.

Do you really keep your silver service out on the counter like that? Everyone always seems to hide them away.
Philip gave that to me for Christmas. Why have it stuck in a drawer? The sugar and creamer, we use every morning.

What do you like most about your kitchen?
It's so functional and basic.

Love those snappy red and white curtains in your studio.
My circus curtains. Again, a lot of fabric on sale.


COLONIAL



"I'm a painter and do big contemporary abstracts. And then I do weird stuff like large figurative paintings. I use bold graphics and color, so I tend to create my interiors as quieter, neutral backgrounds for the art." –CRAIG SCHUMACHER

Craig commandeered the old garage and caretaker's quarters for his office, left, and studio, below. His self-proclaimed lamp fetish registers here in the form of a classic Tizio desk lamp from Artemide and a Napoleon III turquoise glass oil lamp from Lots of Furniture. The red and white curtain fabric is from Waverly. The desk is an antique maple farm table from White Elephant. The Georgian-style double-tier brass chandelier is from Chapman. All artwork by Craig Schumacher.









Inspired by their favorite toile room at New Orleans's Soniat House hotel—"and of course all of France"—Philip's room is swathed in Schumacher's Country Life linen. A pair of Napoleon III oil lamps and a Louis XVI–style bench reinforce the French feel of the room, while a 19th-century Austrian armoire is a masculine influence. Chair is Baker Knapp & Tubbs, ca. 1930. Bed linens are from Peacock Alley.



THIS PAGE, TOP AND OPPOSITE: The owners avoided an extensiv kitchen remodel by painting existing cabinets Benjamin Moore Brilliant White and installing inexpensive black and white tile on counters and backsplashes. An extensive ironstone collection overflows from shelves to walls. Schumacher and Kirk collected enough quarters in the three ginger jars to buy a new flat-screen TV. BELOW: A huge repurposed armoire gets a coat of Bright White and a pantry commission this time around. Black and white ticking wallpaper, Waverly OPPOSITE: Vintage jurors' chairs were picked up at assorted flea markets and antiques shops and stained ebony. The table is covered in cotton matelassé from Peacock Alley. The range is Jenn-Air.

WHY WE LOVE IT

BLACK AND WHITE TICKING WALLPAPER "I did it because it's what my mother did."

TABLE AND CHAIRS IN THE MIDDLE OF THE ROOM "They're conducive to visiting. When we only have a few guests over, we all sit around the table."

THE ARMOIRE "It's our pantry and holds everything from tuna fish to big bags of dog food."

WHITE CHANDELIER "I found it at an antiques mall and spray-painted the brass with appliance paint from the hardware store. The little round bulbs are my trendy thing. They're makeup lights."

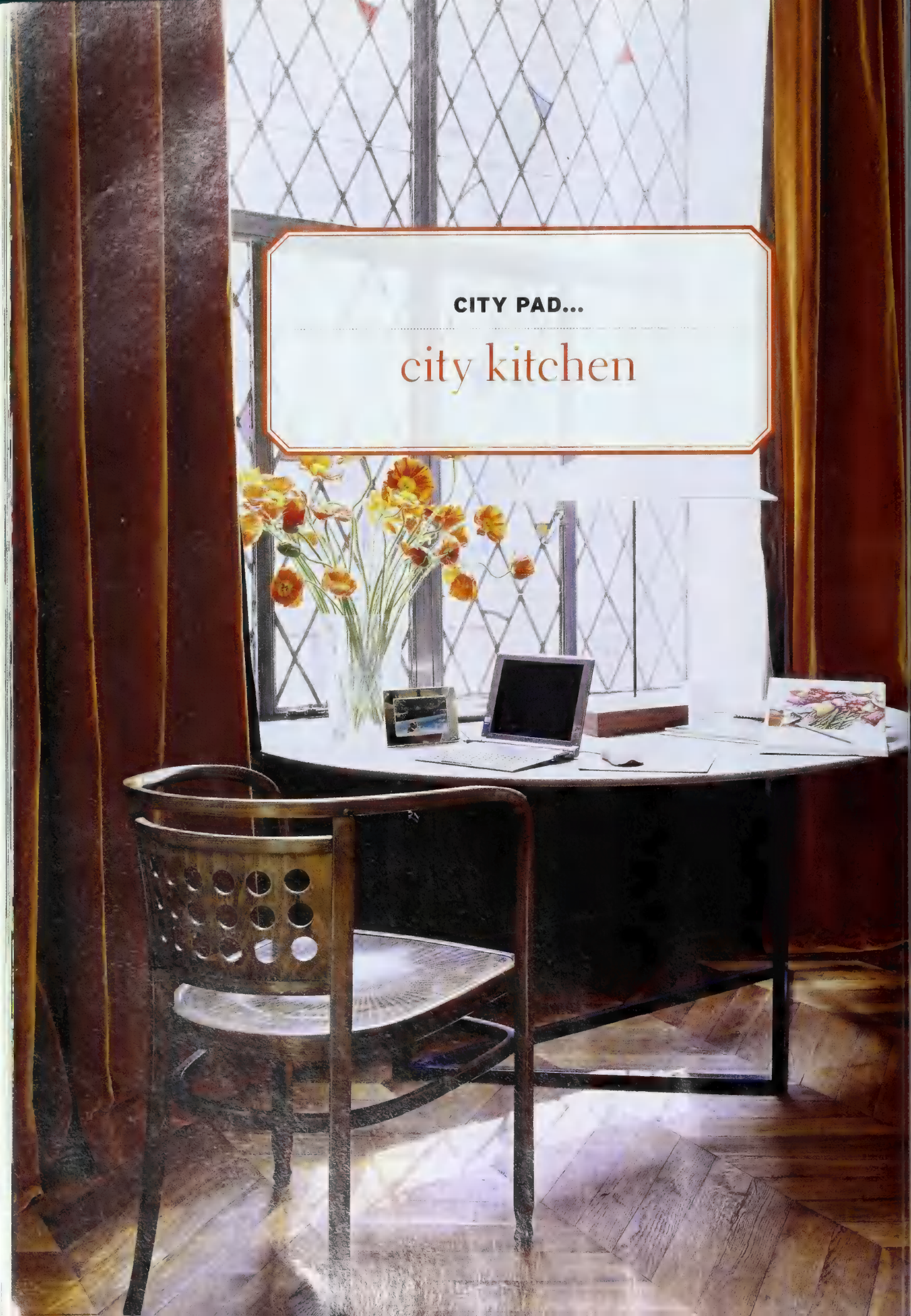






The house's original limestone patio is surrounded by a low boxwood hedge, Indian Hawthorne, and potted ligustrum topiaries, all shaded by an old cedar tree. Seating is a folding French daybed from Donald Embree Antiques, Adirondack chairs from Expo Design Center, and folding painted bistro chairs. The fabric is the same Waverly stripe used for the office and studio curtains. Side tables are vintage porcelain elephants from India.

FOR MORE DETAILS, SEE RESOURCES


CITY PAD...
city kitchen



Ina Garten, a k a the Barefoot Contessa, in her Manhattan living room. The photograph over the mantel is a silver and graphite print by Hiromitsu Morimoto, through Bloom. OPPOSITE: The 1902 armchair by Otto Wagner seems as modern as the stone-and-steel demilune table, from Luca & Co. The silk velvet curtains in Pain Brulé by Prelle are lined in copper-colored silk by Rogers & Goffigon. Lamp from Lucca & Co.

ARCHITECTURE BY RICHARD H. LEWIS
INTERVIEW BY CHRISTINE PITTEL
PHOTOGRAPHS BY SIMON UPTON

CHRISTINE PITTEL: You've found one of those rare, operatically tall New York apartments—a 1920s one-bedroom duplex with a double-height living room and that magnificent leaded glass window.

INA GARTEN: I walked in the front door and saw that window and turned to the real estate agent and said, 'I'll take it.' It was basically that quick.

You've got the greatest luxury, volume. But a tall, narrow space can be tricky to furnish.

Everything has to be of a certain scale. Lots of little things would look ditzy. When I travel, I like to shop. I found two sofas that I liked in Belgium. I knew they had to be highbacked, because of the volume. I found a coffee table I liked, so I bought it. Then I put it all into the apartment, and it was just horrible. I had the sofas near the window and a library table by the bookcase, and it felt like two rooms. I wanted to throw it all out and start over. Then I was here with a friend and he started moving furniture around, and literally ten minutes later I thought, Oh my god, it's done.

For me, it's a little like your food. If you start with a few good ingredients, like those sofas, you can't go wrong.

They feel like a cozy little room within a room, don't they?

This may be the one apartment in New York without any overstuffed furniture.

I like a sofa that sits like a chair. I'm short, so if a sofa is too deep I feel like a little girl with my feet sticking out. These are comfortable, but not too cushy. If it's too cushy you start falling asleep.

The bookcase is very unusual, with those big slots for shelves that turn a necessity into the most interesting part of the design.

I first saw it in Axel Vervoordt's antiques shop in Belgium. It's a copy of a 16th-century English bookcase that they make in any size. Axel is the most extraordinary designer I've ever met in my life. Very inspiring. For example, when I bought those little white pots that are now on the mantel, I picked two and asked, Should I buy a third? And he said, No—find something personal to put with them. And I thought, that's why Axel's interiors work, because they have soul. He taught me how to mix modern and antique things. It's the really old things that work best, because they have much cleaner lines.

Like all good cooks, you know when to stop, before you add too many things and muddy the flavors.

I like to keep it simple. Really, I'm a modernist at heart. I like clean lines and clean colors. I was very influenced by a woman named Nicole de Vesian. I met her through a friend whose house and garden she designed. She worked in just four materials—stone, linen, leather, and wood. I have a little envelope of articles about her.

I'm surprised to see the Barefoot Contessa in a small galley kitchen. How does it work?

Let's just say that when I bought this apartment, I told my husband we could just fix the kitchen, paint it white, and move in. Then I talked to my architect, Richard Lewis, and he said, Total gut job. We did a really streamlined kitchen with a cooktop, an under-the-counter refrigerator and freezer, a dishwasher, huge drawers. In a funny way, I actually like a smaller kitchen. It's much more efficient. I tend to like things spare anyway. I can't stand clutter. I like one set of regular china, one set of good china, and that's it. I still have my wedding china from 40 years ago. Ginori, white with a gold rim. It's simple, and it makes food look good.

What did you choose for the countertops?

Belgian stone, with all these little fossils in it. I like that it's kind of messy to start with, so if something leaves a ring, who cares? I've been in houses where the countertop was more important than the people working there, where the sofa was more important than the people sitting on it, and I'm very clear that people are more important than the countertop.



Garten found the early-18th-century sofa, along with a 19th-century copy, at Jean-Philippe Demeyer Antiques in Belgium. Both are covered in Belgian linen. Pillows by Dransfield & Ross. A length of yellow silk from May Vervoordt will eventually upholster that Louis XIII chair, from Amy Perlin. The slate coffee table is by Axel Vervoordt. The rug is by Christian Liaigre. Paint color on walls is Slipper Satin by Farrow & Ball.



"Are you utterly fearless, or did you consider a dozen other colors for those curtains?"

"There was no question in my mind. I wanted pumpkin-colored velvet curtains. I don't know why. I've just always wanted them."



The table is set with Garten's favorite stemware, Cristallerie La Rochère in the Amité pattern. Bronze candlesticks by Ted Muehling. OPPOSITE TOP: The pumpkin-colored tablecloth looks like iridescent silk, but can go straight into the washing machine. From May Vervoordt. Linen napkins by ABH Design. Slat-backed chairs from Axel Vervoordt. OPPOSITE BELOW: The bookcase by Axel Vervoordt is so flexible that is becomes an ever-changing collage.

You have this way of making people feel instantly comfortable. What's the secret?
When people come to your house, you don't ever want them to feel that you've been cooking for three days. You want them to feel like this is just something you whipped up and come on, we're having a party. And decorating is like that, too. You don't want people to feel, Oh, don't touch that. You want them to feel, Oh, just sit anywhere and put your feet up.

Is there any hope for people like me, who love the idea of entertaining but get so stressed out, trying to make it perfect?
Entertaining should be about having fun, as opposed to, Oh my god, why did I do this and who are these people? There was something I read when I was first married that I've never forgotten—If you spend the entire day making dinner for your husband, he can't possibly appreciate it enough, and it's not his fault, it's yours. And that's true for your friends. I actually think it's counter-intuitive, that the most important thing you can do for friends, to make them feel special, is to give them your attention. My whole goal is never to leave the table.

How on earth do you manage that?
Everything is done before they get there. Because I think if you're worried about what's going on in the kitchen, people sense that. I don't care what I serve, as long as people feel like I'm not doing anything. It could just be roast chicken. At the end of the day, isn't that what everybody wants for dinner anyway? The truth is, I've had more experience than most people, but I'm not really a trained cook. I still make little notes for myself—at 5 P.M., do this. At 5:30, do that. I just think the more organized I am, the more relaxed I'll be when people show up and the more fun we'll have. I'll give you my recipe for Ginger Chicken. You just marinate it overnight, put it in the oven, and you're done. Ginger chicken, roast carrots, and basmati rice. You'll be shocked at how easy it is.









WHY WE LOVE IT

OPEN SHELVES "It's a small space, and upper cabinets would have made it feel too closed in. The chunky wood gives some heft to the shelves and adds a lot of warmth. There's a groove along the back of each shelf so I can tilt up my hotel silver platters."

CLEAN LINES "A regular range would have stuck out beyond the countertop and broken the line, so I opted for a cooktop and a wall oven, which I installed under the counter."

BIG, WIDE DRAWERS "I just think they look more modern, and they're roomy enough for a big roasting pan."



"You've covered everything in the bedroom, even the walls, with creamy white fabric."

"I wanted it to feel like a cocoon. There's something about a city apartment that makes me want to bunker in. Having some padding behind the fabric on the walls makes it even quieter. And I wanted a big white marble bathroom, like you'd find in a great hotel suite."





The layers of cream-on-cream in the bedroom begin with the walls, covered in Triple Crème by Rogers & Goffigon. The curtains are Pastis, by Rogers & Goffigon, and the headboard is upholstered in Great Plains Ocean's Eleven, by Holly Hunt. The silk carpet is from Beauvais. Chair and ottoman from Jean-Philippe Demuyer Antiques. Lamp from Crate and Barrel. Cable throw from Yarnz.

OPPOSITE: In the master bath, Calacatta marble sets off the Exeter pedestal sink and the Crystal Rectangular tilting mirror, both by Waterworks.

FOR MORE DETAILS, SEE RESOURCES


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PRODUCED BY LISA McGEE
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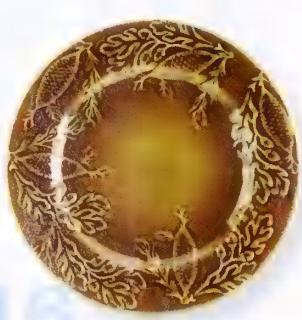
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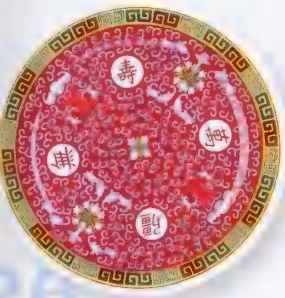
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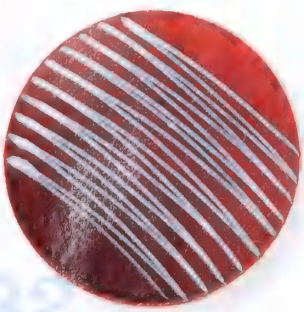
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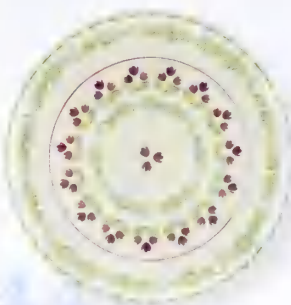
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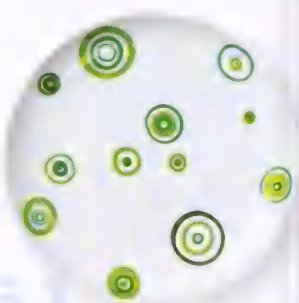
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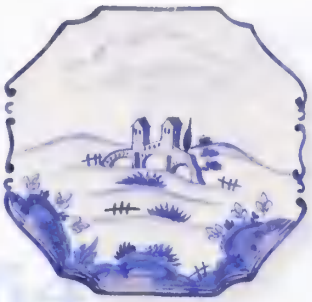
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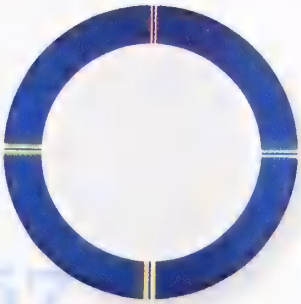
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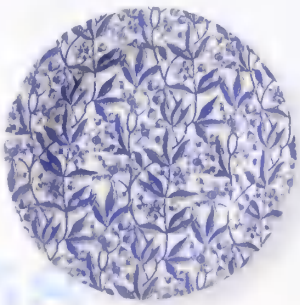
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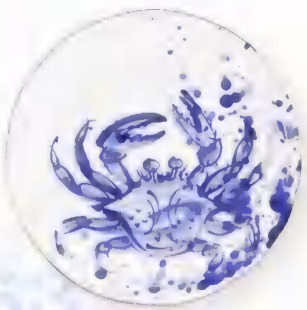
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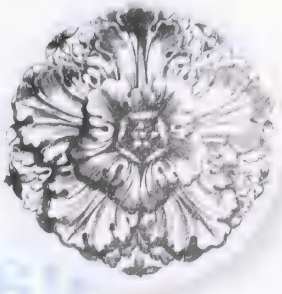
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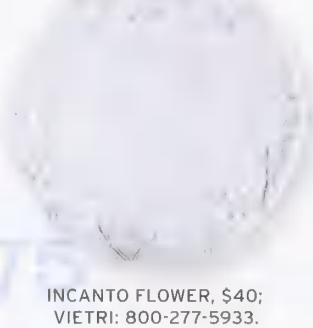


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GONE WEST, $54; WALTERIA LIVING: WALTERIALIVING.COM.



DOWNING STREET BY KATE SPADE, $38; MICHAELCFINA.COM.



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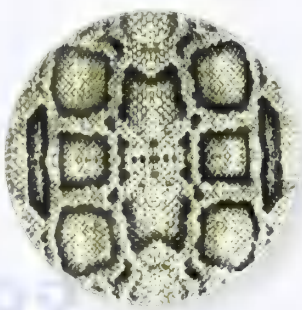
SOPHIE CONRAN, $20; PORTMEIRION: 888-778-1471.



STUDIO B, $40; MAGENTA: 510-849-3888.



MUSICAL CHAIRS, $150 FOR 4; WEDGWOODUSA.COM.



SNAKESKIN, $216; KILN: KILNENAMEL.COM.



ISABELLA, $25; SKYROS DESIGNS: 901-762-0377.



ROMANCE, $149; MAE MOUGIN: MAEMOUGIN.COM.

PETIT SINGE, $38; JULISKA: JULISKA.COM.



RAE DUNN, $25; MAGENTA: 510-849-3888.

L'OBJET AEGEAN, $30; GUMP'S: 800-766-7628.

LOTUS, $96 FOR 4; MICHAEL ARAM: MICHAELARAM.COM.



SHELL-SHAPED, $12; WILLIAMS-SONOMA HOME: 888-922-4108.



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GRAPPA, $40; DERUTA OF ITALY: 212-686-0808.



LAKEVILLE, CT

the kitchen of the year!



Though a "pass-through" refrigerator is the kitchen's quiet star, the Nero Marquina marble countertops and twin 19th-century light fixtures are also understatedly electric. The massive custom-made center island is on casters, mostly to enhance the visual effect—it's too heavy to really move. The hexagonal floor tile is from Urban Archaeology, but the custom flower-pattern design is based on a floor Joan Schindler saw at Harrods in London.

THE KITCHEN OF THE YEAR!





OPPOSITE: The little prep kitchen offers a more intimate scale for whipping up a snack or a quick meal for two on the Italian bluestone counter. Note Schindler's detailed use of rounded subway tiles on all edges. "We like the idea of soft and continuous flow of the walls, no sharp corners." The use of white bronze for the hardware, from Sun Valley Bronze, also lends the kitchen a visual richness. All panes in the cabinets are restoration glass, which is uneven. THIS PAGE, CLOCKWISE FROM LEFT: In the main kitchen, a polished nickel Franke Triflow Corinthian faucet. Antique ironstone pitcher and French dessert plates on the breakfast room table. Custom stainless-steel pass-through refrigerator from Traulsen.



PRODUCED BY SAMANTHA EMM[illegible]
STYLIST GINA PROVENZANO

DAVID COLMAN: This is a perfect balance of functional modernity and great old American-country-house grandeur. How did this all come together?

JOAN SCHINDLER: Through a happy marriage. I wanted the kitchen to look beautiful, and the client, who is a really good cook, wanted it to work very, very well.

The tile floor is certainly beautiful. What was the inspiration?

I got the idea for the geometric flower pattern from a floor I saw at Harrods in London. For the white field, I used sheets of 12-by-12-inch meshed hexagonal tiles from Urban Archeology and then I had each flower mounted individually on 6-by-6-inch sheets. The subway tile on the walls is also from Urban Archeology, and it has a crackle finish that suggests mellowed age.

What about the floor plan?

Well, that great pass-through refrigerator that opens on both sides—into the main kitchen and the prep kitchen—was the client's idea, and that affected how the space was laid out.

That refrigerator is a real show-stopper. Where did you find it?

It's custom. We found out no one made one, so we went to Traulsen. They were reluctant because they don't really do custom work, but I convinced them! So now the client has a 48-inch-wide double-front eight-door refrigerator.

The breakfast room really feels like an extension of the kitchen.

That's why we used the same floor tile in there. Still, we wanted it to feel like a gracious room, too, so we chose this Italian Renaissance–style oak refectory table and a set of 1940s Belgian chairs. My favorite touch is the built-in china hutch, made of reclaimed pine, with a warm French polish. It's both useful and elegant—a great home for the client's mismatched blue-and-white English china. This room can be informal, for just the family, or more formal, for guests. I hate it when dining rooms don't get used. What's the point of a dining room if you don't eat in it?

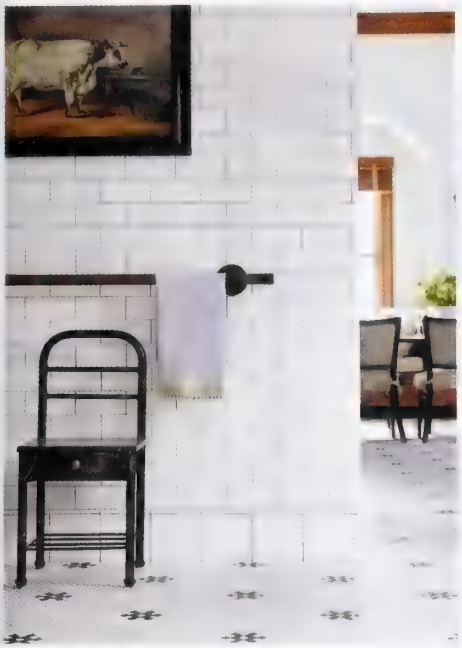
Any other perfect marriages of your form and her function?

There's a funny one. In the pantry, which is a kind of hall leading into the breakfast room, I felt that a bank of drawers should go under the counters because the horizontal lines look so beautiful, but she wanted cabinets. So we compromised. They're cabinets, but the cabinetmaker made the doors look like drawers, right down to the custom white-bronze drawer pulls—so we're both happy!


DIAMOND



THE KITCHEN OF THE YEAR!







OPPOSITE AND TOP LEFT: Schindler created a warm feel in the breakfast room with built-in cabinets of reclaimed antique white pine, but kept continuity with the kitchen by extending the black-and-white tile through the pantry (THIS PAGE) into the room. A simple Louis XIV chandelier lends the room a low-wattage opulence, and the client's collection of English blue-and-white china (extravagantly mismatched) gives the room a homey sense of elegance and fun. 1940s Belgian chairs upholstered in linen from Hinson surround an Italian Renaissance-style oak refectory table. ABOVE AND LOWER RIGHT: A cabinetmaker built cabinets to look like drawers—down to the white-bronze pulls—because Schindler thought horizontal lines under the counters would be more beautiful.

THE LOOK KITCHEN OF THE YEAR

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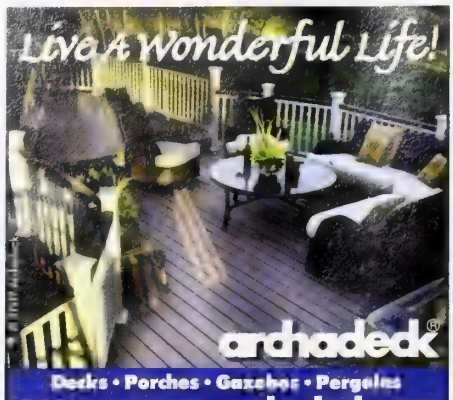


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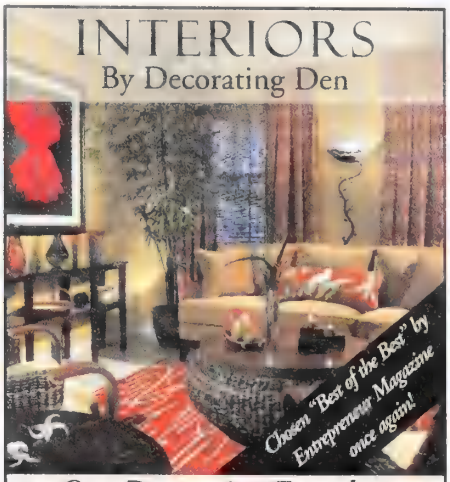
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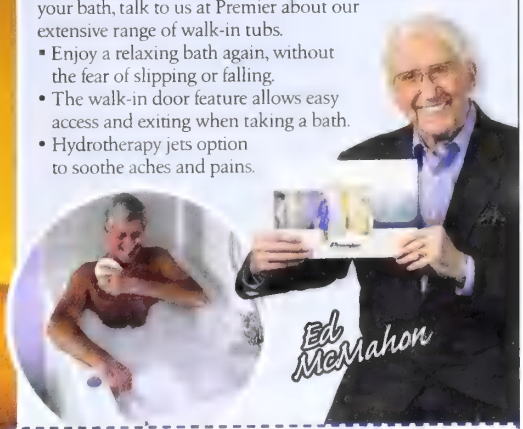
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26 COLOR: IN THE KITCHEN

Paint sources: **Benjamin Moore** (M); 800-672-4686; benjaminmoore.com. **Sherwin-Williams** (M); 800-474-3794; sherwin-williams.com. **Fine Paints of Europe** (M); 800-332-1556; **finepaintsofeurope.com. Ralph Lauren Paint** (M); 800-379-7656; rlhome.polo.com. **Valspar** (M); 800-845-9061; **valspar.com. Pratt & Lambert** (M); 800-289-7728; prattandlambert.com.

30 INSTANT ROOM

Interior designer: **Scott Salvator**; 212-861-5355; scottsalvator.com. **Anthony camelback sofa; Cromwell bench; Nantes chair**—Brunschwig & Fils (T); 800-538-1880.

34 TECHNOPHOBIA

The Healthy Kitchen cookware collection, by Dr. Andrew Weil—Bloomingdale's (R,MO); bloomingdales.com.

112 ROMANTIC HOUSE...ROMANTIC KITCHEN

Pages 82 to 95: Interior designer: **Erin Martin**, Martin Design; 707-963-4141. *Architect:* **Wayne Leong**; 707-963-5461. *Landscape architect:* **Jonathan Plant**; 707-963-8313. *Throughout:* **Decorative painting**, Michael J. Duté; 415-554-0124. **Plaster work**, TBC Plaster Artisans, Lisa Howard; 707-963-3815. **Wood and tile**—Evan Shively; 415-663-9126. **Bath tiles**—Exquisite Surfaces (R,T); 415-431-7300. *Guesthouse loggia:* **Table**, cast iron and slate—Habité (R,T); 415-543-3515. **French bottles**—Vintage Home (R); 707-963-7423. **Chandelier**—Formations (T); 310-659-3062. **Lantern**—George Vizcaino (R,T); 951-300-7121. *Kitchen:* **Cabinet/island,** (C) by designer. **Island fabrication**—Garth Miller Studio (R,T); 707-463-2210. **Stools**—Artefact Design & Salvage (R,T); 707-933-0660. **Range**—Wolf (M); 800-332-9513. **Range hood**—Vent-A-Hood (M); 800-331-2492. **Refrigeration and freezer drawers**—Sub-Zero (M); subzero.com. **Tiles**—Country Floors (M); 800-311-9995. **Copper sink**—Waterworks (M); 800-899-6757; waterworks.com. **Pitcher; bowls with eggs, strawberries; utensils; lasagna dish,** Astier de Villatte—Sue Fisher King (R,T); 888-811-7276. **Stainless pots** by Emerilware; **marble slab**—Steves Hardware (R); 707-963-3423. **White canisters,** The Cellar—Macy's (R); 800-289-6229; macys.com. *Dining room:* **Dining table,** Spanish walnut—Habité, see above. **Dining chairs,** Anna, by Taylor Scott—Mixing Whimsy (R,T); 707-473-9079. **Chair fabric,** Serment D'Aimer 8093-70—Nobilis (T); 212-980-1177. **Plates** in hutch by Astier de Vilatte—Sue Fisher King, see above. **Mirror**—Ed Hardy (R,T); 415-626-6300. *Living room:* **Sofa,** Hyannis; **chairs,** Manhattan—Summer Hill (T); 415-355-1300. **Sofa fabric,** Provence Hay by Dintiman Design Assoc.; **chair fabric,** linen cream—Sloan Miyasato (T); 800-783-1398. **Chair border embroidery** by Valerie Johnson (R,T); 913-523-5330. **Drapery** (pale blue); panels (cream); **Renaissance** by Classic Cloth—Kneedler-Fauchère (T); 415-487-6180. **Box; sheepskin pillow; candlesticks**—Martin (R,T); 707-967-8787. **Artwork**—Epoca (R,T); 415-864-6895. **Vase**—Tesoro (R); 707-963-3316. *Guest bedroom (corner):* **Desk and chair**—Dos Gallos (R,T); 323-851-9117. *Guest bathroom:* **Double sink**—Jan de Luz Antiques (R,T); 707-963-1550. **Sconces**—Habité, see above. *Blue bedroom:* **Sofa,** Lancaster Settee—Dennis & Leen (T); 310-652-0855. **Sofa fabric; pillows,** Gaelic Blue—Henry Calvin (T); 888-732-1996. **Cording,** Richmond cord—Samuel & Sons (T); 212-704-8000. **Print pillows,** Becks Doodle—Summer Hill, see above. **Bed**—Ironies (T); 510-644-2100. **Bedside tables; table lamps**—Drum & Co. (R,T); 415-551-1538. **Chandelier**—Sue Fisher King, see above. **Bedding,** Tamarisk Paisley in Ocean #2005110—Lee Jofa (T); 800-453-3563. *Outdoor living room:* **Cushion fabric,** Sailcloth in Sea Salt; **pillow fabric,** Good Stripe in Sandstone—Perennials (T); 888-322-4773.

96 COLORFUL ROOMS...COLORFUL KITCHEN

Pages 96 to 105: Interior designer: **William Diamond & Anthony Baratta**, Diamond Baratta Design; 212-966-8892. *Living room:* **Fabric, wallcovering,** Brera in Acacia by Designers Guild—Osborne & Little (T); 212-751-3333. **Trim and ceiling paint,** Silver Lining—Pratt & Lambert (M); prattandlambert.com. **Custom furniture** by De Angelis (T); 212-348-8225. **Sofa**—Blanchard Antiques London (R,T); blanchardcollective.com. **Sofa fabric,** Grand Palais—Stark Fabric (T); 212-751-5110. **End table** (right)—Talisman London (R,T); talismanlondon.com. **End table** (left)—Colefax and Fowler (R,T); colefax antiques.com. **Lamps**—Daniel Barney (R,T); daniel barney.com. **Sconces**—Charles Edwards (R,T); charles edwards.com. **Rug** (C)—A.M. Collections (T); 212-625-2616. *Family room:* **Wall mural**—Ilya Shevel; 917-734-4776. **Trim paint,** Silver Lining—Pratt & Lambert, see above. **Sofa fabrics,** Apple LFY24029F and Hazel LFY24027F—Ralph Lauren Home (T); 888-478-7674. **Coffee table**—Ball & Claw (R,T); ballandclaw.co.uk. **Dining chairs**—Wooster Gallery (R,T); 212-219-2190. **Dining chair fabric,** custom colored—Keleen Leathers (T); 708-409-9801. **Dining table**—Niedermaier (T); niedermaier.com. **Rug** (C)—Country Braid House (R,T); countrybraidhouse.com. *Kitchen:* **Wall paint,** Silver Lining—Pratt & Lambert, see above. **Cabinet interior,** Burbank Blue #732—Benjamin Moore (M); benjaminmoore.com. **Floor stenciling** by Adam Lowenbein; adam@adamlowenbeim.com. **Backsplash tiles,** custom colored—Country Floors (R,T); 800-331-9995. **Banquet fabrics:** White vinyl K242-13—Knoll (M); 212-343-4000. Grandeur Turquoise SJXALN5 by Majilite—Hines & Co. (T); 212-754-5880. **Chair**—Room (R,T); 212-226-1045. **Table,** Saarinen—Knoll, see above. **Lighting,** by Salviatti—John Salibello (R,T); 212-688-7499. **Range,** Viking Professional Series—Viking (M); vikingrange.com. **Pot filler,** PF-1000 Series—Franke (M); frankeksd.com. **Nelson wall clock** (C)—Design Within Reach (R,MO); dwr.com. *Master bedroom:* **Wallcovering** (behind bed), H003800007—Old World Weavers, see above. **Wallcovering** (behind dresser), Glazed linen, Spectator Pink LFY24206F—Ralph Lauren Home, see above. **Wallcovering** (behind sofa), Brera in Ocean F562/39 by Designers Guild—Osborne & Little, see above. **Bed fabric,** H003800007—Stark Fabric, see above. **Linens**—Schweitzer Linens (R,T); 212-570-0236. **Sconces,** by David Weeks—Pucci International (T); 212-633-0452. **Vases**—Niba Home (R); 305-573-1939. **Rug** (C)—Stark Carpet (T); starkcarpet.com. **Chair fabric,** F100335523—Old World Weavers, see above. **Lamp**—Daniel Barney, see above.

106 COZY COTTAGE...COZY KITCHEN

Pages 106 to 117: Interior designers: **Craig Schumacher & Philip Kirk**; 214-943-2517. *Bedroom 1:* **Wall and ceiling paint,** Plantation White WN-18—Behr (M); behr.com. *Study:* **Desk**—Legacy Trading (R,T); 214-220-9051. **Leopard carpet**—Blackstone Carpets (R,T); 214-748-1570. **Curtains,** La Quinta—F. Schumacher & Co. (T); fschumacher.com. **Chandelier**—Donald Embree Antiques (R,T); 214-760-9141. *Living room:* **Wall paint,** Straw; **trim,** Cloud white OC-130—Benjamin Moore (M); benjaminmoore.com. **Club chairs,** Winslow slipcover chairs #310-03—Henredon for Ralph Lauren (MO); 828-432-5700. **Cocktail table**—Lots of Furniture (R,T); 214-761-1575. *Office & Studio:* **Desk**—White Elephant (R,T); 214-871-7966. **Desk lamp,** Tizio—Artemide (M); artemide.com. **Slipcover fabric,** White duck—F. Schumacher & Co., see above. **Curtains,** red and white stripe—Waverly (T); 212-213-7900. **Chandelier,** #11845AE by Chapman—Brendan Bass (M); 214-747-3386. **Art** (in studio) by Craig Schumacher—Art Ability Dallas (R,T); artability.com. *Bedroom 2:* **Wallcovering; curtains; headboard and bench upholstery,** Country Life #659432—F. Schumacher, see above. **Bench**—Donald Embree, see above. **Napoleon III oil lamps**—The Mews (R,T); 214-748-9070. **Bed linens,** Rio linen and Duet—Peacock Alley (R,T); 800-496-2880. *Kitchen:* **Paint,** Brilliant White—Benjamin Moore, see above. **Subway tile**—Daltile (M); daltile.com. **Wallpaper,** Black and white ticking—Waverly, see above. **Chandelier**—Lots of Furniture, see above. **Tablecloth**—Peacock Alley, see above. **Range**—Jenn-Air (M); jennair.com. *Patio:* **Daybed**—Donald Embree, see above. **Wide-stripe fabric**—Waverly, see above.

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Pages 118 to 127: Architect: **Richard H. Lewis**, 212-865-5661. *Living room, close-ups:* **Stone and steel table; lamp**—Lucca & Co. (T); 212-741-0400. **Drapery,** Pain Brulé—Prelle (T); 212-683-2081. **Drapery lining**—Rogers & Goffigon (T); 212-888-3242. **Photo** by H. Morimoto—Bloom (R,T); 631-725-5940. **Sofas, sofa fabric**—Jean-Philippe Demeyer Antiques (R,T); 011-32-475-896-167. **Pillows**—Dransfield & Ross (R,T); dransfield andross.biz. **Armchair**—Amy Perlin Antiques (R,T); 212-593-5756. **Yellow panels**—May Vervoordt; axel-vervoordt.com. **Cocktail table; white creamware**—Axel Vervoordt, see above. **Mantel**—A&R Asta (T); 212-750-3364. **Rug**—Christian Liaigre; christianliaigre.co.uk. **Wall paint,** Slipper Satin—Farrow & Ball (M); farrow-ball.com. *Dining area:* **Stemware,** Amité—Cristallerie La Rochère (M); lafermedelamer.com. **Candlesticks**—Ted Muehling (R); 212-431-3825. **Linen napkins**—ABH Design (R,T); abh-design.com. **Flatware**—Christofle (M); 212-308-9390; christofle.com. **Champagne bucket**—Bergdorf Goodman (R); 212-753-7300; bergdorfgoodman.com. **Slat-back chairs**—Axel Vervoordt, see above. **Sconces**—Christian Liaigre, see above. **Floor painting**—Jeff Rockwell; 718-349-9183. *Living room:* **Bookcase,** custom—Axel Vervoordt, see above. **Pair of discs**—Lucca & Co., see above. *Kitchen:* **Cabinetry,** custom. **Stone countertop,** Petit Granit—ABC Marble & Stone (T); 718-389-8360. **Refrigerator**—Liebherr (M); 866-543-2437. **Freezer**—Sub-Zero (M); 800-222-7820; subzero.com. **Dishwasher**—Bosch (M); boschappliances.com. **Faucet,** Easton Classic—Waterworks (M); 800-899-6757; waterworks.com. **Wall oven,** Designer Series—Viking (M); 888-845-4641. **Cooktop**—Wolf (M); 800-332-9513. **Floor painting**—Jeff Rockwell, see above. *Master bath:* **Pedestal sink,** Exeter; **mirror,** Crystal Rectangular—Waterworks, see above. **Towels**—Pratesi (R); pratesi.com; Yves Delorme (R,T); yvesdelorme.com. *Bedroom:* **Headboard fabric; wall covering,** wool; **club chair and ottoman fabric**—Rogers & Goffigon, see above. **Club chair and ottoman**—Jean-Philippe Demeyer, see above. **Throw,** cashmere—Yarnz (R); yarnz.com. **Lamp**—Crate & Barrel (R,MO); crateandbarrel.com.

136 KITCHEN OF THE YEAR!

Pages 136 to 141: Designer: **Joan Schindler**; 212-752-8444. *Main kitchen:* **Cabinetry; island** (C) by designer; no longer available. **Cabinetry and island paint,** Decorators White in semi-gloss—Benjamin Moore (M); 800-672-4686. **Hardware,** Sun Valley Bronze—Katonah Hardware (R,T); 914-232-7796. **Countertop,** Nero Marquina marble—ABC Marble & Stone (T); 718-389-8360. **Sink,** Professional Series by Franke; **faucet,** Triflow by Franke—Davis & Warshow (R); 212-688-5990. **Range, hood**—Viking (M); vikingrange.com. **Refrigerator,** (C) by designer—Traulsen (T); 800-825-8220. **Freezer drawers; ice maker**—Sub-Zero (M); 800-222-7820. **Dishwashers,** Incognito—Miele (M); 800-843-7231. **Warming drawers**—Thermador (M); 800-656-9226. **Pot filler,** Chicago Faucets—Davis & Warshow, see above. **Wall tile,** V18 Bistro—Urban Archaeology (R); 212-431-4646. **Wall and ceiling paint,** Decorators White in flat finish—Benjamin Moore, see above. **Floor tile,** V46 hexagonal (C) by designer—Urban Archaeology, see above. **Shades,** Japon Blanco—Manhattan Shade & Glass (R); 212-288-5616. **Milk bottles** (by window); **bath mugs** (on island)—The Conran Shop (R); 866-755-9079. **Cote de Valle glass pitcher; Libeco Lagae Napoli napkins**—La Cafetiere (R); 646-486-0667. **Cheese board; beaker; breakfast plates**—Bon Maison (R); 212-989-5858. *Prep kitchen:* **Countertop,** Dark Italian Blue Stone—ABC Marble & Stone, see above. Sink, Professional Series; **Faucet,** FF600, both by Franke—Davis & Warshow, see above. **Range, hood**—Viking, see above. **Dishwasher,** Incognito—Miele, see above. *Breakfast room:* **Cabinetry,** (C) by designer; no longer available. **Cabinet knobs,** #9102 from Omnia—Simon's Hardware (R); 212-532-9220. **Chair fabric,** Warren Windowpane—Hinson & Co. (T); 212-688-5538. **Embossed plates**—The Conran Shop, see above. **Table runners,** Libeco Lagae—La Cafetiere, see above. **Wallpaper,** Cumberland Stripe—Hinson & Co, see above. **Ceiling paint,** Decorators White in flat finish—Benjamin Moore, see above. *Wall with towel bar:* **Tea towel,** Etoile du Sud—La Cafetière, see above. *Pantry:* **Dieppe blue dishtowel,** Libeco Lagae—La Cafetière, see above. ■

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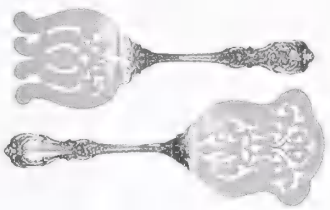
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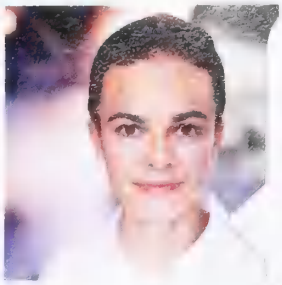
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"Multiple sinks and work stations are great if you have five people helping you cook, but if it's just you, a small, simple kitchen where everything is within arm's reach is all you need. One great cutting board, one sharp knife, one great pot, and you're set. It's about cooking. It's not about the stuff."

SUZANNE GOIN, CHEF/OWNER OF LUCQUES, LOS ANGELES



"I just bought an early-19th-century house on Beacon Hill in Boston, and what I want most is to put a big beautiful fireplace in the kitchen. I'm going to put in a Brazilian-style rotisserie, the kind that spins vertically, a Tuscan-style grill, and those big swinging iron arms that hold cauldrons, so I can cook in it. This oversize hearth will also be the most romantic spot in the house. Firelight is the most beautiful light there is."

TODD ENGLISH, CHEF AND OWNER OF 17 RESTAURANTS, INCLUDING OLIVES IN BOSTON



"Place all your spices on a large tray that can fit in your spice cabinet. When you need multiple spices you just grab the whole tray. It keeps you from searching in the way back and repurchasing what you thought you didn't have because you couldn't find it."

GUY FIERI, RESTAURATEUR & HOST OF *GUY'S BIG BITE* AND *DINERS, DRIVE-INS & DIVES* ON THE FOOD NETWORK



"Lots of people like pantries, but to me a pantry is something you have to walk to. I like to keep everything in deep, wide drawers with special heavyweight gliders on the bottom so that they can each hold up to 80 pounds. I have four of them. That's where I keep my Cuisinart, blender, mixer, rice, sugar tub, salt, oil, pots and pans. When everything's put away, there's nothing on my countertop."

LUKE SUNG, CHEF/OWNER OF ISA RESTAURANT, SAN FRANCISCO



"Rather than honed marble countertops, which look great but stain easily, I often use black or white Formica. I like wood floors—they have a little give to them and are much better to stand on than the usual stone or tile. And I do a kitchen you can eat in whenever possible. That way, all your guests feel like family."

INA GARTEN, COOKBOOK AUTHOR, CO[illegible] OF *BAREFOOT CONTESSA* ON THE FOOD NETWORK



"One thing I do like about professional kitchens is all the stainless-steel appliances. They're easy to keep clean and I like the look. At home, it helps if you mix stainless with a warmer color or wood to keep it from looking too industrial. Right now, I'm rebuilding my home kitchen with a stainless-steel sink, refrigerator, and stove. To warm it up, we chose oak floors and dark cherry cabinets with a smoky glaze over it."

SUSAN SPICER, CHEF/CO-OWNER OF BAYONA, NEW ORLEANS



"I like natural materials and clean, uninterrupted lines. A sealed concrete floor, tongue-in-groove Shaker cabinetry, teak countertops, and a long teak island look beautiful to me. People have gotten carried away with gadgets, but certain equipment does matter—a great stove can improve cooking and two dishwashers makes entertaining much easier."

BEN FORD, CHEF/OWNER OF FORD'S FILLING STATION IN LOS ANGELES AND KITCHEN DESIGNER



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"Efficiency of flow is what it's all about. From cold station to cutting board to stove to trash to recyclables: all of it has to be organized so that your movements are fluid and you're not backtracking against yourself."

DAN BARBER, CHEF/CO-OWNER OF BLUE HILL, NYC AND BLUE HILL AT STONE BARNS, POCANTICO HILLS, NY



"Maximize the use of lower storage space. The higher a space is, the harder it is to work with. The exception to that is slotted storage. I have a cabinet above my wall ovens with ten structured slots for cutting boards and sheet pans, but everything else is down low—mostly in huge drawers. We have a large island as well and had cabinets built along one side that holds all our glasses and plates so that my 5-foot 2-inch wife and 4-foot daughter can reach anything anytime."

ALTON BROWN, COOKBOOK AUTHOR, HOST OF *GOOD EATS* AND COMMENTATOR ON *IRON CHEF AMERICA*, BOTH ON THE FOOD NETWORK



"We're redesigning an 1850s farmhouse on Long Island and I've insisted that the kitchen flow right into the family room, unobstructed, so I can spend time with my guests. Everybody's always in the kitchen anyway—they might as well be comfortable."

TOM COLICCHIO, CHEF AND OWNER OF FIVE RESTAURANTS, INCLUDING CRAFT IN NEW YORK CITY



"If anything, customize your countertop height. Chopping vegetables, washing up, standing or cooking at a counter, sink or stove that is the wrong height for you will give you a lot of discomfort, if not an enduringly bad back."

NIGELLA LAWSON, COOKBOOK AUTHOR, FOOD COLUMNIST, AND HOST OF *NIGELLA FEASTS* ON THE FOOD NETWORK



"I could say great lighting or adequate work space. But I think what's more important is to create a room that feels like you—then you'll want to be in it. In my own kitchen, I have various collections that reflect my history and my feelings toward food. I collect vintage bread wrappers and have them framed. Bread has always been such an important part of my life, and these wrappers always make me feel good."

NANCY SILVERTON, FOUNDER OF LA BREA BAKERY AND CAMPANILE, LOS ANGELES. CO-OWNER WITH MARIO BATALI AND JOE BASTIANICH OF PIZZERIA MOZZA IN LOS ANGELES AND OSTERIA MOZZA, TO OPEN THIS SUMMER IN LOS ANGELES



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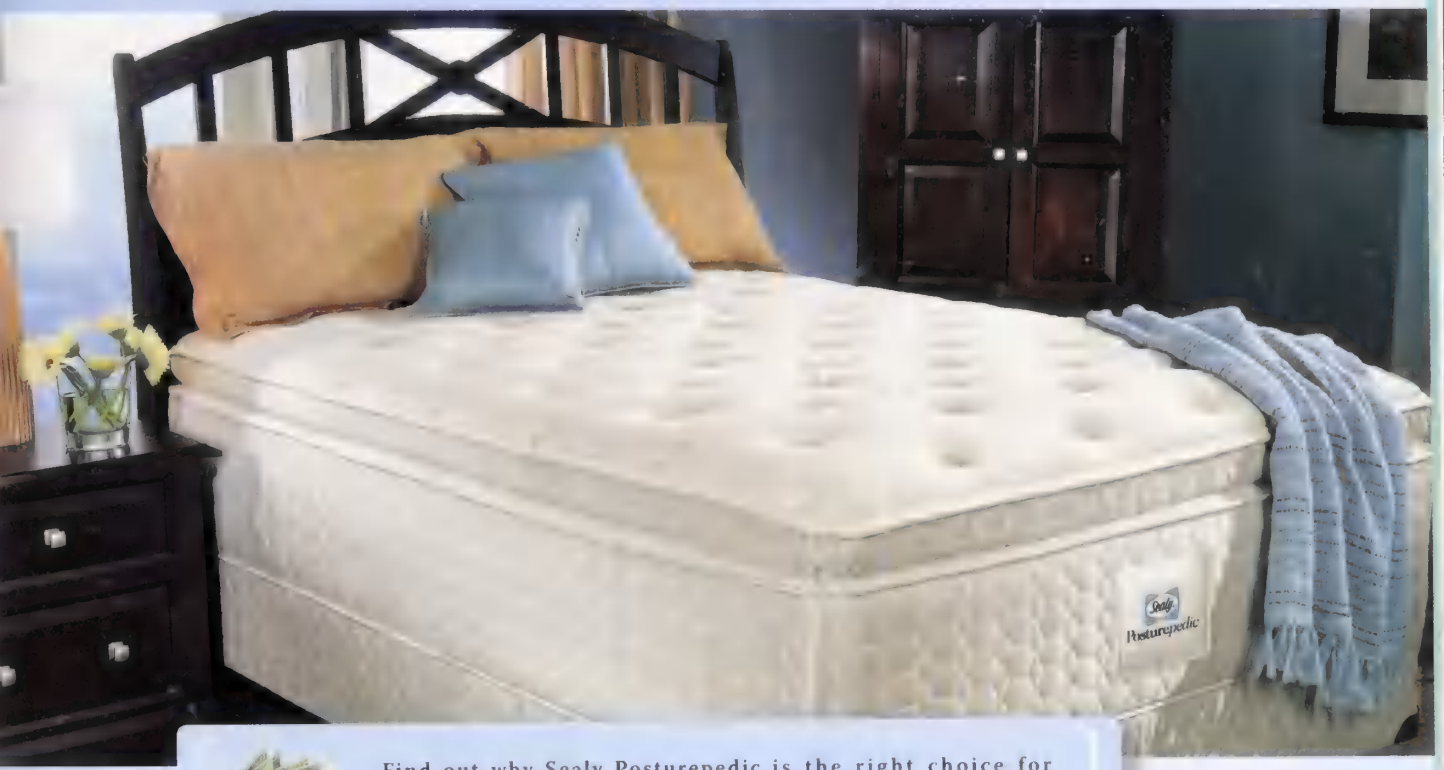
[illegible] JARDINS, CHEF AND CO-OWNER OF JARDINIÈRE, SAN FRANCISCO, [illegible] CHEF AT ACME CHOPHOUSE

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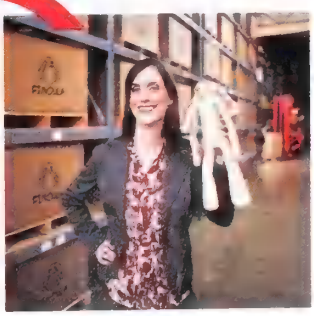












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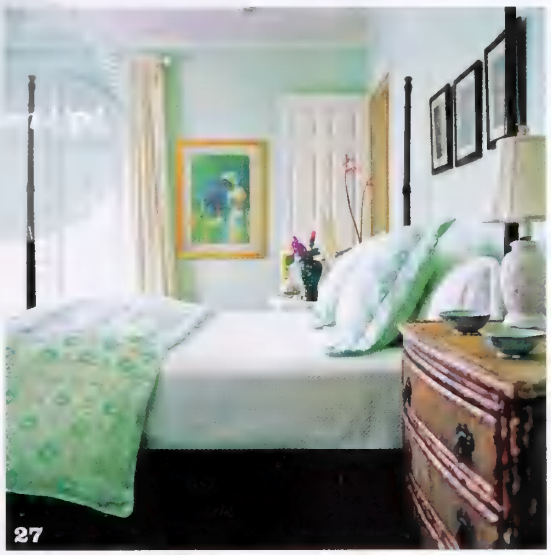
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oses and the blush on our cheeks after a long, luxurious day at
ne beach." INTERIOR DESIGNER MIMI McMAKIN, COLOR: SUMMER, PAGE 27


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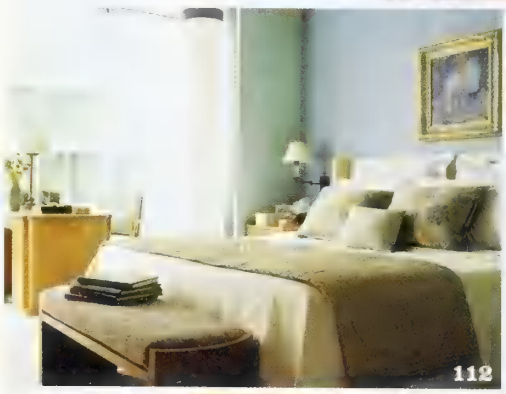
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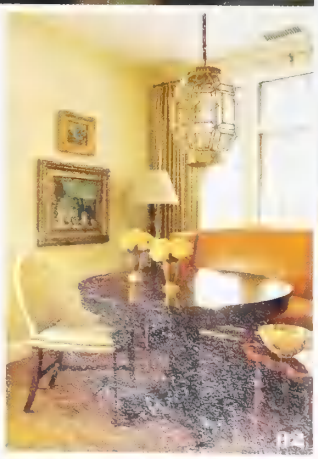
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"I leave the French doors open all the time. It's easy to go in and out—a standard part of the deal in California."
INTERIOR DESIGNER MICHAEL S. SMITH, KITCHEN OF THE MONTH, PAGE 134











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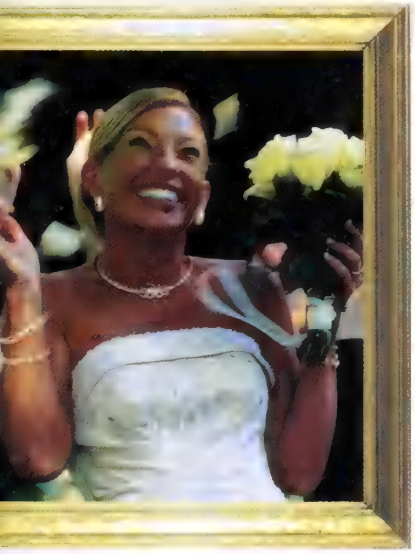


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1



2



3



4



5

1. DECK CHAIR
The French contribution to summer includes aperitifs, bikinis, and these chic Riviera-ready deck chairs, adjustable to four positions. Choose from 12 vibrant stripes in 100% cotton removable for washing. $125. QUEL OBJET: 877-762-4499; quelobjet.com.

2. HANDLES
The surprise of these Acrylic Door Levers is the fabric inside. Pick one of the standard pattern for $450 a pair, or take the toile off your walls and have them customized. TURNSTYLE DESIGN turnstyledesigns.com.

3. ART BOOK
A painting or two per page, plus insightful commentary, *1001 Paintings You Must See Before You Die*, by Stephen Farthing (Universe, 2007) adds up to a ric browsable read or an ambitious vacation guide. $35. RIZZOLI: 800-733-3000; rizzoliusa.com.

4. HOSTESS GIFT
Imagine a blackberry, but deeper and more intense, which is why marionberry jam, a Northwest delicacy, has develope a cult following. $6 for a 10-ounce jar, handmade with local marionberries. CEDAR SPRING FARM: 877-485-1640; cedarspringfarm.com.

5. DRINK MIXER
Great news for soda fountain junkies! The commercial-grade Eclectrics Double Spindle Drin Mixer can churn out chocolate milkshakes for the kids, or keep the margaritas flowing. $170. HAMILTON BEACH: 800-851-8900 hamiltonbeach.com.







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1



2



3



4



5

1. TABLE LAMP
We're seeing a lot of this big, round shape, and the thumbp pattern on the ceramic base evokes a hand-touched charm that will tweak a traditional or modern space. Amazon lamp, 26½ inches tall, $129. CRESSW LIGHTING: 800-688-2579.

2. CITRONELLA CANDLES
Almost a foot high and just in time for the 4th of July, these firecracker-red candles will ke the bugs at bay. Citronella Tor Set, complete with a bucket and a bag of sand, $16.50. HARF SLATKIN FOR BATH & BODY WORI AT SELECT STORES: 800-756-50

3. MINI VASES
So tiny—less than five inches tall—but these milky porcelain vases have real presence. Exquisitely hand-painted to capture every vein in the dragonfly's wing. The Scholar series, $30 each. MIDDLE KINGDOM: 800-560-2146.

4. TRAY TABLE
Collapsible and indispensable- especially when the party expands. Just pull out this 20-in Chinatown papier-mâché tray, $125, with its faux-bamboo stan $75. HOME, JAMES!: 631-329-88 homejameseasthampton.com.

5. FOOTSTOOL
This could work at the foot of a traditional wing-back chair or as an impromptu side table by an outdoor chaise longue. Great texture and that distinctiv decorator's touch for only $74. Seagrass cube, 17 by 17 by 13 inches. HOMENATURE: 631-287-6277.

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COLOR OF SUMMER

hat colors say fresh air, flowers in bloom, cool breezes, and carefree afternoons? e asked these designers to tell us their favorites BY CHRISTINE PITTEL



chis Florida bedroom Jennifer Garrigues, green walls are set by Benjamin Moore's ud White 967 on the n.

JENNIFER GARRIGUES **PORTER PAINTS PARSLEY TINT 6998-1**

This pale aqua green is like the ocean when it's so clear you can see the sand through the water. It reminds me of holidays and sunshine and how calm you feel when you sit on the shore and watch the waves breaking.

CARL D'AQUINO **BENJAMIN MOORE POTPOURRI GREEN 2029-50**

I'm just back from Milan, where I ate gelato twice a day. Such amazing colors! Pistachio is my favorite, but I don't want to gain weight so I'll just surround myself with this creamy green, instead of eating it.

JARRETT HEDBORG **BENJAMIN MOORE SANTA MONICA BLUE 776**

This deep indigo blue is a classic beach house color. After three hours of sitting in traffic on an August afternoon, you want to collapse in a room that will complement an ice-cold martini.

TIMOTHY WHEALON **RALPH LAUREN PAINT BASALT VM121**

It feels like fresh air when you walk into the room. And it does read as blue—the palest, softest blue, as if you were floating in the sky. Very ethereal, and dreamy.

MARSHALL WATSON **BENJAMIN MOORE CHIC LIME 396**

Anything with lime speaks of summer to me. This hot green has a lot of yellow. It combines the heat of the sun with the coolness of a gin and tonic on the veranda.



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LEE MELAHN
BENJAMIN MOORE PERSIAN VIOLET 1419
We pulled this lavender from the evening sky, and summer flowers like lilac and lupine. In the bright sun, it takes on a warmth that brings out the red in the purple but then as the light fades, it cools down and becomes this beautiful blue.

JACKIE TERRELL
BENJAMIN MOORE LEMON FREEZE 2025-50
This is an acidy yellow green, kind of hip and very sunny, but not in a cornball way. More exotic, like a color you'd see on a tropical island.

FRANK ROOP
BENJAMIN MOORE SOFT FERN 2144-40
For me, the most appealing colors in summer are not hot but cool. You don't need to be reminded of the sun and heat—you're in it. What you want is a cool breeze through the pine trees, like this chalky gray green.

CELERIE KEMBLE
ROLLINSON HUES
Christopher Rollinson's paints h... such saturation and depth. This warm, luminous green fee... as fresh and summe... sweet as a box of sug... snap peas and captu... the very essence of a farmer's market.

Raspberries with cream—In this octagonal anteroom between master bedroom and bath, Gary McBournie added a dollop of Benjamin Moore's White Dove on the trim.



GARY McBOURNIE
BENJAMIN MOORE FLORIDA PINK 1320
I like the warmth and cheeriness of this really deep raspberry, almost the color of a pink Corvette. It has that nice old Florida look, before everyone went beige. You need an intense color down here to absorb the light.

MIMI McMAKIN
SHERWIN WILLIAMS IN THE PINK SW 6583
Here in Florida, I have the most wonderful porch that has been painted pink for 30 years. It's the pink of strawberry ice cream cones and climbing roses and the blush on our cheeks after a long, luxurious day at the beach.

MAUREEN FOOTER
BENJAMIN MOORE OLD WORLD 2011-4
Imagine walking rig... into a peony. This color is on the cusp between pink and coral, with a yellow undertone that mak... it more sophisticated and versatile than a pinky pink. If only it could smell like a flower!

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INSTANT ROOM JAMIE DRAKE

Interior designer Jamie Drake is Mr. Color. See how a master puts it all together using fabrics from his like-no-other new collection



HOW HE'D DO IT Jamie Drake doesn't hold back in this proposed living room using fabrics from his new collection for Schumacher. Gem-toned CABOCHON (**1**) goes on the Tailleur Sofa, part of Drake's furniture collection for Lewis Mittman. Chanel-suity BABE'S TWEED (**2**) is perfect on Drake's Slipper Chair. For the Cupidon Chair from Collection Pierre designed by John Hutton, Drake uses the shimmery NOT SQUARE (**3**). And for the windows, BUBBLE LOUNGE (**4**) sheer echoes the circle motif. To put your [illegible] room together, see our planners on pages 32 and 34.

L'ORÉAL PARIS





YOU DO THE MATCH "Cabochon [here in colorway Dizzy Gillespie] is about the beauty of a polished jewel set in a ring," Jamie Drake says. No wonder the background shimmers and the silk dots glow. "It's both elegant and playful, and scaled to work in a variety of situations—perfect for upholstery, and also makes a wonderful accent. But no matter what, this fabric will never be shy."
SCHUMACHER: 800-332-3384

WINDOWS

Add one from this category



1. When light hits BUBBLE LOUNGE [in Coconut], the textured, opaque part of the viscose-and-polyester sheer takes on the glow of pearl. Imagine it in a big window on a sunny day. SCHUMACHER: 800-332-3384.



2. "RAINDROPS [in Orchid] is my take on a classic moiré, giving it a new spin by over-printing it with a series of small polka dots," Drake says of the lightweight wool and viscose. SCHUMACHER: 800-332-3384.



3. Blue and yellow threads give NEW SILK TWILL [in Imperial Jade], 100 percent silk, a completely different look at every angle—sometimes more green or blue, but always elegant. JIM THOMPSON: 800-262-0336.

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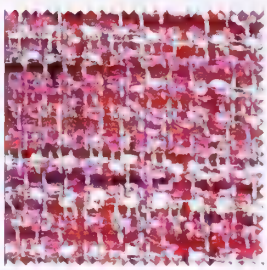
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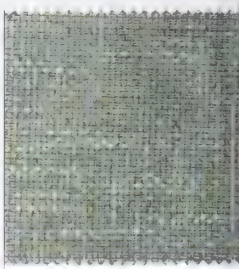
1. A single embellished band dresses up ASCOT STRIPE [in Rose/Aqua], adding dimension to this 100 percent silk fabric. Plus, its medium-size repeat is easy to work with. GP&J BAKER THROUGH LEE JOFA: 800-453-3563.



2. "Using a tight graphic like NOT SQUARE [in Lagoon] lends structure to a decorating scheme and is especially appropriate on tailored upholstery," Drake says of the cut silk velvet. SCHUMACHER: 800-332-3384.



3. Inspired by classic Chanel, the luscious blend of silk and other touchable fibers, BABE'S TWEED [in Maraschino] will bring a fashion element to a room. "It's what every babe desires!" SCHUMACHER: 800-332-3384.



4. Another texture-heavy fabric, LINOS [in Aqua] has a soft hand with an all-natural look. The linen and viscose weave has slight variations, giving it a high-touch quality. ZIMMER + ROHDE: 212-758-7925.

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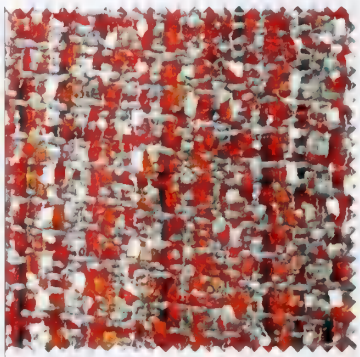
YOU DO THE MATCH "You've seen those toile-covered rooms where everything is in the same pattern," Drake says. "This is my version. Temple Garden's large scale [here in Pepper] is great for upholstering walls, tenting ceilings, making curtains and, of course, on furniture." Its painterly feel, loose pattern, and crisp white linen-and-cotton backdrop make it work.
SCHUMACHER: 800-332-3384

UPHOLSTERY

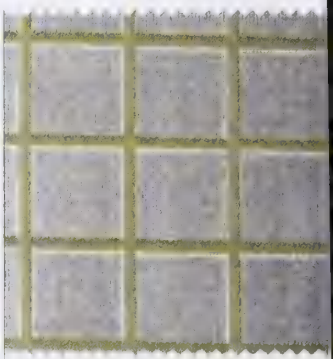
Add one from this category



1. There's something comforting and cozy about the softness, thick ribs, high pile, and creamy color of CONCORD [in Pearl White], a Rayon, polyester, cotton, and acrylic blend. ELIZABETH DOW: 212-463-0144.



2. "The texture adds an artisanal quality to a room," Drake says of Babe's Tweed [in Manhattan]: "Crisp steel and concrete gray meet the spice of a Manhattan cocktail lounge." SCHUMACHER: 800-332-3384.



3. "NOT SQUARE [in Steel] is my interpretation of a much beloved classic—cut velvet," he says. "I love the contrast of the cool steel gray against the bright gold flecked background." SCHUMACHER: 800-332-3384.

ACCENTS

Add two from this category



1. The pattern of SILK PAISLEY [in Flame Lily], 100 percent silk and woven in England, is bold, and even masculine with rich tones. But we love how delicate and feminine its drape and hand is. TRAVERS: 212-888-7900.



2. "The hip, bright, and broad repeat of JAZZED [in Bloody Mary] is a graphic delight," he says of the cotton/silk. "It would look especially wonderful railroaded on a tall headboard." SCHUMACHER: 800-332-3384.



3. A bright cotton background brightens a lush fire-colored mohair face in COCKTAILS, ANYONE? [in Bloody Mary]. It's backed in cotton, so perfect for a dramatic upholstered accent. JOHN HUTTON TEXTILES: 888-787-7827.



4. Visible stitches in CORDON [in Shining Armor] gives an otherwise dense stripe a breath of fresh air. Plus, the ribs of the tidy-looking cotton blend offer a heavy dose of texture. POLLACK: 212-627-7766.

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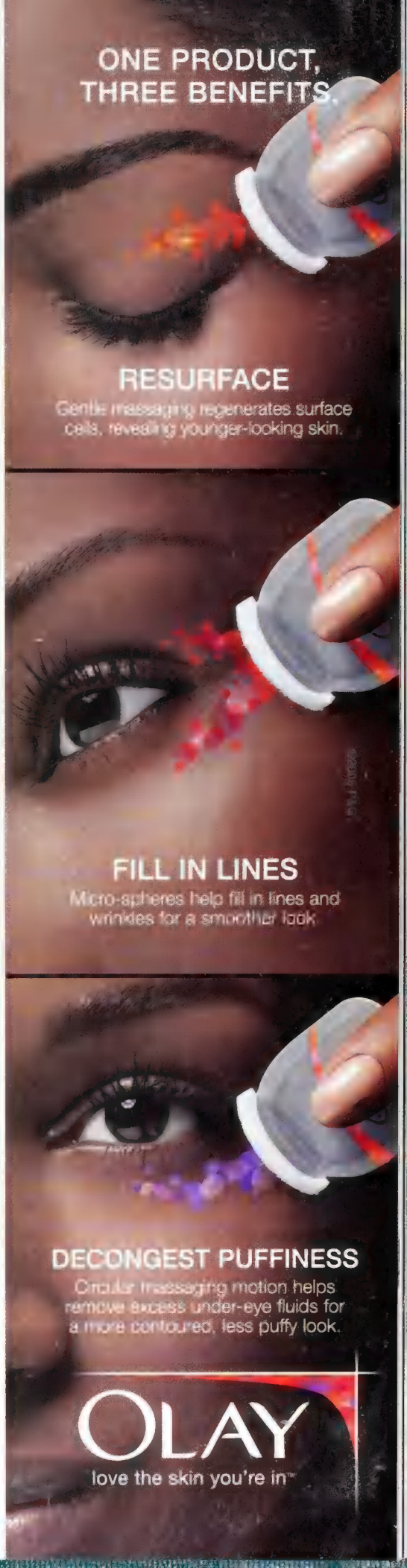
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I WANT TO BUY A SUNBURST MIRROR

EAGLE-EYED CAROL PRISANT SHOWS US WHAT TO LOOK FOR



The reverse of this mirror has a paper label reading "Chaty Vallauris": that tells us it was made in France by a company that, during the 1950s, made a specialty of the form.

Resin mirrors were common in the 1950s. With the possible exception of those by Line Vautrin, collectors seem to prefer wood or metal, like this one.

Many sunburst shapes were once clocks. If you have a clock and prefer a mirror, make the switch, but save the clock, since it may make all the difference when your heirs go to sell!

Replaced glass isn't as important for 1950s mirrors as it is, say, for 1750s mirrors, but it's a nice plus, as is convex glass.

This model has been extensively copied, and that usually makes the original less desirable. This 22-inch vintage model, however, is still worth $850.

A LITTLE BACKSTORY Like the sun, sunburst mirrors are hot, hot, hot! They haven't been this hot since the 1950s, and after that—pardon the pun—they were pretty much in eclipse. But they're shining once more, and every smart decorator is snapping them up. Antiquers, too. Flaming disks are warming rooms again, filling awkward gaps, going with any style, beaming chic, reflecting your happy face. Sunscreen isn't required. >



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GOOD

This Italian carved wood sunburst of uncertain age, but distinctly Directoire parentage (note the beading around the mirror frame), is exuberantly traditional. With a $800–$1,200 auction estimate and two feet in diameter, it's not inexpensive, but is still a nice buy.

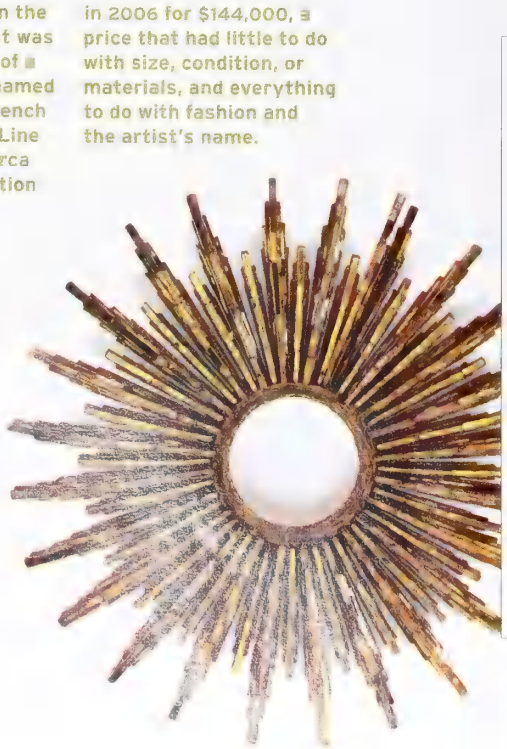


BETTER

Made in France in the late 1940s, the widely spaced, hand-forged iron "rays" of this gilt-finished metal sunburst and its twisted mirror frame are fairly sophisticated. It sells in Manhattan for a very urban $2,400.

BEST

A huge solar flare in the sunburst firmament was caused by the sale of a spiky resin model named Roi Soleil by the French "poetess of metal" Line Vautrin. Created circa 1960, it sold at auction in 2006 for $144,000, a price that had little to do with size, condition, or materials, and everything to do with fashion and the artist's name.



Why do you suppose they're popular again?

It's all about the decorators. They've seriously rediscovered Hollywood Regency style—that shiny and glamorous 1940s a '50s take on English Regency furnishings. Hollywood Regen was a silver-screen moment: a little tongue-in-cheek, a lit ironic, a little David Niven, and a lot of style. So totally Nov

How do I know how old a sunburst mirror is? And does it matte

Let's be honest. It's hard to really know, because there are many midcentury mirrors, and plenty of those were dirtied- to look antique. The sunburst shape—which has always be popular—is ancient. Thankfully, there are examples from t last century that were labeled, while many of the genuinely ones are in sad, but convincing, shape because their gold l has chipped away to expose the white-gessoed wood benea Age only matters, really, if one of these mirrors is being offe as antique.

Are there other finishes besides gold leaf?

Metal examples can have brass, silver, and copper finishes various types of real and artificially blackened iron. Sometim the "rays" have been stamped with relief patterns, like the ribs leaves, or there are hand-wrought rims around the mirror. (Cu ously, when the rays are curved back and frosted glass is us instead of mirror glass, mirrors can become chandeliers!)

Are wood sunbursts any better or more expensive than thos made of metal?

Not at all. Innumerable iron examples come from countries li Spain, where wrought and forged iron are traditional, while t wood mirrors seem to be more typical of Italy. (That sunbu shape has been popular since ancient times and may derive, fact, from church altarpieces.) Unsurprisingly, the sunburst fo is especially popular in hot countries. ●

KEEP AN EYE OUT FOR

- ☐ OVAL MIRRORS, or pairs of mirrors, because both are less common.
- ☐ UNUSUAL RAY ARRANGEMENTS WITH LOTS OF "AIR" IN BETWEEN THE RAYS, for instance, or double- and triple-decker rays.
- ☐ LARGE EXAMPLES, which are more expensive.
- ☐ MIRRORS WITH ORIGINAL OLD AND WAVY GLASS
- ☐ "DESIGNER" MIRRORS (see that shocking "Best", left).
- ☐ LABELED MIRRORS

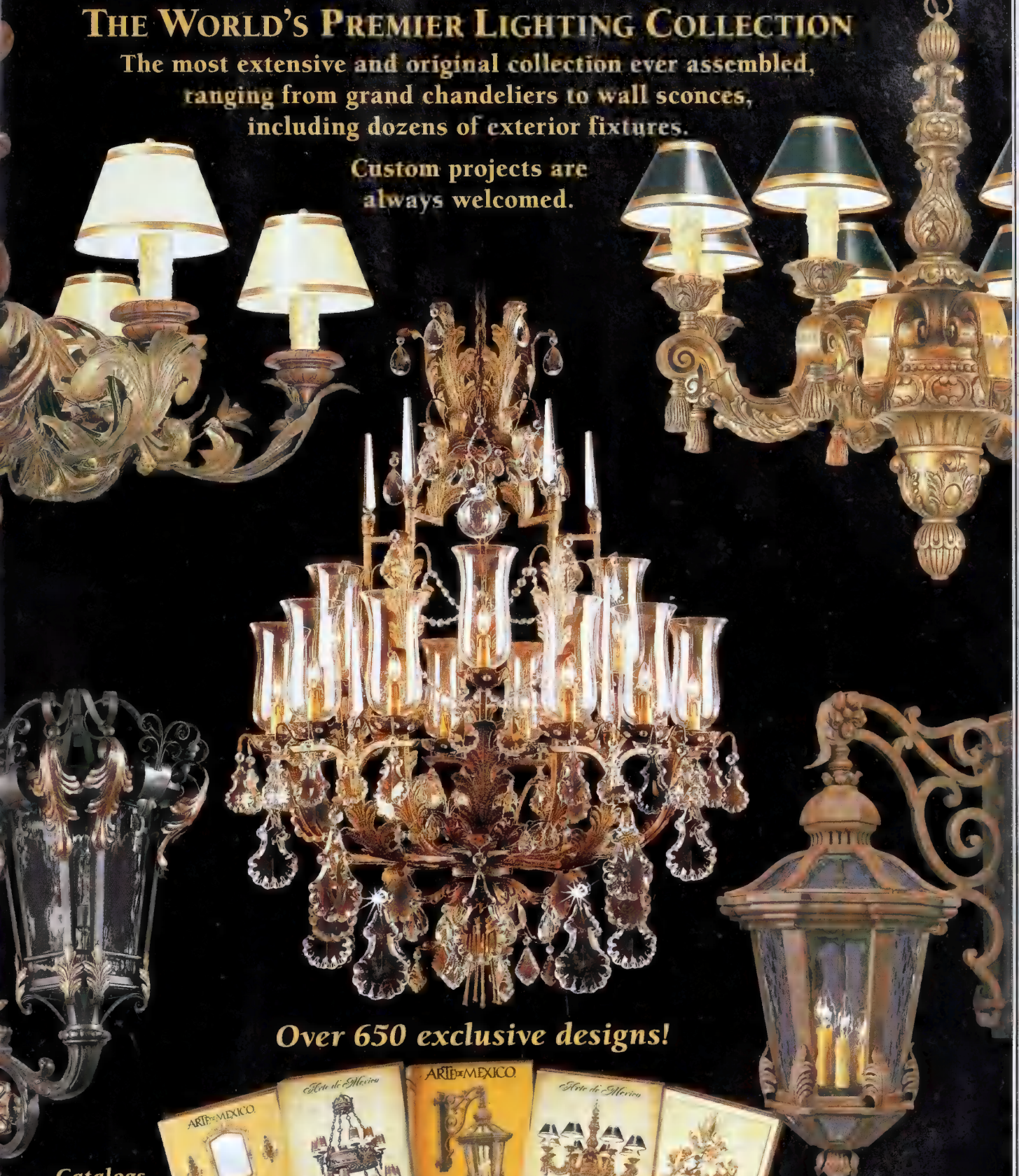
STAY AWAY FROM

- ☐ VINTAGE MIRROR DESIGNS that are being copied in current furnitur catalogues. Reproductions downgrade the value of the originals.
- ☐ WOOD MIRRORS WITH "MISSING TEETH": if they're just loose or leaning, they can often be re-glued.
- ☐ WOOD MIRRORS THAT HAVE LOST TOO MUCH GILDING, unless you really love shabby.
- ☐ DAMAGED RESIN MIRRORS. Among commercially manufactured mirrors, resin is least desirable.

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1



2



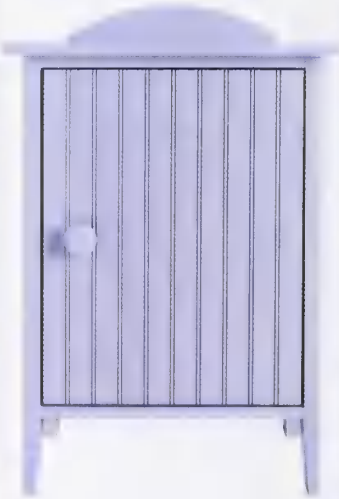
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8

1. AUDREY NIGHTSTAND, $598. Anthropologie: www.anthropologie.com.

2. SHAKER NIGHTSTAND in Vert Sauge, $2,020. Grange: 800-472-6431.

3. CARRIAGEWAY NIGHTSTAN from the Katonah Collection, $605. Martha Stewart Furniture with Bernhardt: 888-562-7842.

4. BOLIER OCCASIONALS COLLECTION SIDE TABLE, $2,355. Bolier & Company: 336-887-2815.

5. BRIANZA NIGHTSTAND, to the trade. Patina: www.patinainc.com.

6. ISLAND BEDSIDE CABINE available in 40 colors, $650. Maine Cottage: 888-859-5522.

7. BOGART BEDSIDE TABLE, to the trade. Madeline Stuart Collection: 323-938-2800.

8. ELEVATION 2-DRAWER NIGHTSTAND, from $169. Zocalo: 800-433-4650. >

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9

1. COLORPLAY NIGHTSTAN $519. Thomasville: 800-225-0265.

2. NIGEL BEDSIDE TABLE, from $595. Mitchell Gold + Bob Williams: www.mgandbw.com.

3. VAL SIDE TABLE by Thom O'Brien, $2,175. Hickory Chair: 800-349-4579.

4. LOCKER BEDSIDE TABL $299. PBteen: 866-472-8336.

5. JACKSON BEDSIDE TABL from $1,775. Oly: www.olystudio.com.

6. OPEN NIGHTSTAND from the Chelsea Cottage collection, $639. Drexel Heritage Furniture 866-450-3434.

7. FAUSTINE MIRRORED NIGHTSTAND, $639. Drexel Heritage Furniture: 866-450-3434.

8. DELANO THREE DRAWER DRESSER, from $795. Mitchell Gold + Bob Williams: www.mgandbw.com.

9. HOPEN BEDSIDE TABLE in medium brown, $80. Ikea: 877-345-4532.

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ARIMIDEX has been proven to be effective in reducing the risk of breast cancer recurrence.

There is important news about ARIMIDEX that may affect postmenopausal women with hormone receptor-positive early breast cancer. The results from a 5-year clinical study show that ARIMIDEX, given as initial treatment after surgery, has been effective in reducing the risk of breast cancer recurrence for some women.

Important Information About ARIMIDEX.
ARIMIDEX is approved for adjuvant treatment (treatment following surgery with or without radiation) of post-menopausal women with hormone receptor-positive early breast cancer.

Important Safety Information.
Prescription ARIMIDEX is only for post-menopausal women. ARIMIDEX should not be taken if you are pregnant because it may harm your unborn child.

In the early breast cancer clinical trial, common side effects seen with ARIMIDEX include hot flashes, joint symptoms, weakness, mood changes, pain, sore throat, nausea and vomiting, depression, high blood pressure, osteoporosis, swelling of arms/legs, and headache. Fractures (including fractures of the spine, hip, and wrist) occurred more frequently with ARIMIDEX than with tamoxifen (10% vs 7%).

ARIMIDEX should not be taken with tamoxifen or estrogen-containing therapies.

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BRIEF SUMMARY (FOR FULL PRESCRIBING INFORMATION, SEE PROFESSIONAL INFORMATION BROCHURE)

INDICATIONS AND USAGE: ARIMIDEX is indicated for adjuvant treatment of postmenopausal women with hormone receptor-positive early breast cancer. ARIMIDEX is indicated for the first-line treatment of postmenopausal women with hormone receptor-positive or hormone receptor unknown locally advanced or metastatic breast cancer. ARIMIDEX is indicated for the treatment of advanced breast cancer in postmenopausal women with disease progression following tamoxifen therapy. Patients with ER-negative disease and patients who did not respond to previous tamoxifen therapy rarely responded to ARIMIDEX.

CONTRAINDICATIONS: ARIMIDEX is contraindicated in any patient who has shown a hypersensitivity reaction to the drug or to any of the excipients.

WARNINGS: ARIMIDEX can cause fetal harm when administered to a pregnant woman. Anastrozole has been found to cross the placenta following oral administration of 0.1 mg/kg in rats and rabbits (about 1 and 1.9 times the recommended human dose, respectively, on a mg/m^2 basis). Studies in both rats and rabbits at doses equal to or greater than 0.1 and 0.02 mg/kg/day, respectively (about 1 and 1/3, respectively, the recommended human dose on a mg/m^2 basis), administered during the period of organogenesis showed that anastrozole increased pregnancy loss (increased pre- and/or post-implantation loss, increased resorption, and decreased numbers of live fetuses); effects were dose related in rats. Placental weights were significantly increased in rats at doses of 0.1 mg/kg/day or more. Evidence of fetotoxicity, including delayed fetal development (i.e., incomplete ossification and depressed fetal body weights), was observed in rats administered doses of 1 mg/kg/day (which produced plasma anastrozole C_{ssmax} and $AUC_{0\text{-}24\ hr}$ that were 19 times and 9 times higher than the respective values found in postmenopausal volunteers at the recommended dose). There was no evidence of teratogenicity in rats administered doses up to 1.0 mg/kg/day. In rabbits, anastrozole caused pregnancy failure at doses equal to or greater than 1.0 mg/kg/day (about 16 times the recommended human dose on a mg/m^2 basis); there was no evidence of teratogenicity in rabbits administered 0.2 mg/kg/day (about 3 times the recommended human dose on a mg/m^2 basis). There are no adequate and well-controlled studies in pregnant women using ARIMIDEX. If ARIMIDEX is used during pregnancy, or if the patient becomes pregnant while receiving this drug, the patient should be apprised of the potential hazard to the fetus or potential risk for loss of the pregnancy.

PRECAUTIONS: **General**: ARIMIDEX is not recommended for use in premenopausal women as safety and efficacy has not been established (see **CLINICAL PHARMACOLOGY**, **Pharmacodynamics**, **Effect on Estradiol** section). Before starting treatment with ARIMIDEX, pregnancy must be excluded (see **WARNINGS**). ARIMIDEX should be administered under the supervision of a qualified physician experienced in the use of anticancer agents. **Laboratory Tests**: Results from the ATAC trial bone substudy at 12 and 24 months demonstrated that patients receiving ARIMIDEX had a mean decrease in both lumbar spine and total hip bone mineral density (BMD) compared to baseline. Patients receiving tamoxifen had a mean increase in both lumbar spine and total hip BMD compared to baseline. Because ARIMIDEX lowers circulating estrogen levels it may cause a reduction in bone mineral density. During the ATAC trial, more patients receiving ARIMIDEX were reported to have an elevated serum cholesterol compared to patients receiving tamoxifen (9% versus 3.5%, respectively). **Drug Interactions**: (See **CLINICAL PHARMACOLOGY**) Anastrozole inhibited *in vitro* metabolic reactions catalyzed by cytochromes P450 1A2, 2C8/9, and 3A4 but only at relatively high concentrations. Anastrozole did not inhibit P450 2A6 or the polymorphic P450 2D6 in human liver microsomes. Anastrozole did not alter the pharmacokinetics of antipyrine. Although there have been no formal interaction studies other than with antipyrine, based on these *in vivo* and *in vitro* studies, it is unlikely that co-administration of a 1 mg dose of ARIMIDEX with other drugs will result in clinically significant drug inhibition of cytochrome P450-mediated metabolism of the other drugs. An interaction study with warfarin showed no clinically significant effect of anastrozole on warfarin pharmacokinetics or anticoagulant activity. At a median follow-up of 33 months, the combination of ARIMIDEX and tamoxifen did not demonstrate any efficacy benefit when compared with tamoxifen in all patients as well as in the hormone receptor-positive subpopulation. This treatment arm was discontinued from the trial. Based on clinical and pharmacokinetic results from the ATAC trial, tamoxifen should not be administered with anastrozole (see **CLINICAL PHARMACOLOGY – Drug Interactions** and **CLINICAL PHARMACOLOGY - Clinical Studies - Adjuvant Treatment of Breast Cancer in Postmenopausal Women** subsections). Coadministration of anastrozole and tamoxifen resulted in a reduction of anastrozole plasma levels by 27% compared with those achieved with anastrozole alone. Estrogen-containing therapies should not be used with ARIMIDEX as they may diminish its pharmacologic action. **Drug/Laboratory Test Interactions**: No clinically significant changes in the results of clinical laboratory tests have been observed. **Carcinogenesis**: A conventional carcinogenesis study in rats at doses of 1.0 to 25 mg/kg/day (about 10 to 243 times the daily maximum recommended human dose on a mg/m^2 basis) administered by oral gavage for up to 2 years revealed an increase in the incidence of hepatocellular adenoma and carcinoma and uterine stromal polyps in females and thyroid adenoma in males at the high dose. A dose related increase was observed in the incidence of ovarian and uterine hyperplasia in females. At 25 mg/kg/day, plasma $AUC_{0\text{-}24\ hr}$ levels in rats were 110 to 125 times higher than the level exhibited in postmenopausal volunteers at the recommended dose. A separate carcinogenicity study in mice at oral doses of 5 to 50 mg/kg/day (about 24 to 243 times the daily maximum recommended human dose on a mg/m^2 basis) for up to 2 years produced an increase in the incidence of benign ovarian stromal, epithelial and granulosa cell tumors at all dose levels. A dose related increase in the incidence of ovarian hyperplasia was also observed in female mice. These ovarian changes are considered to be rodent-specific effects of aromatase inhibition and are of questionable significance to humans. The incidence of lymphosarcoma was increased in males and females at the high dose. At 50 mg/kg/day, plasma AUC levels in mice were 35 to 40 times higher than the level exhibited in postmenopausal volunteers at the recommended dose. **Mutagenesis**: ARIMIDEX has not been shown to be mutagenic in *in vitro* tests (Ames and E. coli bacterial tests; CHO-K1 gene mutation assay) or clastogenic either *in vitro* (chromosome aberrations in human lymphocytes) or *in vivo* (micronucleus test in rats). **Impairment of Fertility**: Oral administration of anastrozole to female rats (from 2 weeks before mating to pregnancy day 7) produced significant incidence of infertility and reduced numbers of viable pregnancies at 1 mg/kg/day (about 10 times the recommended human dose on a mg/m^2 basis and 9 times higher than the $AUC_{0\text{-}24\ hr}$ found in postmenopausal volunteers at the recommended dose). Pre-implantation loss of ova or fetus was increased at doses equal to or greater than 0.02 mg/kg/day (about one-fifth the recommended human dose on a mg/m^2 basis). Recovery of fertility was observed following a 5-week non-dosing period which followed 3 weeks of dosing. It is not known whether these effects observed in female rats are indicative of impaired fertility in humans. Multiple-dose studies in rats administered anastrozole for 6 months at doses equal to or greater than 1 mg/kg/day (which produced plasma anastrozole C_{ssmax} and $AUC_{0\text{-}24\ hr}$ that were 19 and 9 times higher than the respective values found in postmenopausal volunteers at the recommended dose) resulted in hypertrophy of the ovaries and the presence of follicular cysts. In addition, hyperplastic uteri were observed in 6-month studies in female dogs administered doses equal to or greater than 1 mg/kg/day (which produced plasma anastrozole C_{ssmax} and $AUC_{0\text{-}24\ hr}$ that were 22 times and 16 times higher than the respective values found in postmenopausal women at the recommended dose). It is not known whether these effects on the reproductive organs of animals are associated with impaired fertility in premenopausal women.

Pregnancy: **Pregnancy Category D** (See **WARNINGS**)

Nursing Mothers: It is not known if anastrozole is excreted in human milk. Because many drugs are excreted in human milk, caution should be exercised when ARIMIDEX is administered to a nursing woman (see **WARNINGS and PRECAUTIONS**).

Pediatric Use: The safety and efficacy of ARIMIDEX in pediatric patients have not been established.

Geriatric Use: In studies 0030 and 0027 about 50% of patients were 65 or older. Patients ≥ 65 years of age had moderately better tumor response and time to tumor progression than patients < 65 years of age regardless of randomized treatment. In studies 0004 and 0005 50% of patients were 65 or older. Response rates and time to progression were similar for the over 65 and younger patients. In the ATAC study, patients who were 65 years of age or older (N=1413 for ARIMIDEX and N=1410 for tamoxifen), the hazard ratio for disease-free survival was 0.93 (95% CI: 0.80, 1.08) for ARIMIDEX compared to tamoxifen.

ADVERSE REACTIONS

Adjuvant Therapy: Adverse reaction data for adjuvant therapy are based on the 1 mg adjuvant trial (see **CLINICAL PHARMACOLOGY - Clinical Studies - Adjuvant Treatment of Breast Cancer in Postmenopausal Women**). At a median follow-up of 33 months, the combination of ARIMIDEX and tamoxifen did not demonstrate any efficacy benefit when compared with tamoxifen in all patients as well as in the hormone receptor-positive subpopulation. This treatment arm was discontinued from the trial. The median duration of adjuvant treatment for safety evaluation was 59.8 months and 59.6 months for patients receiving ARIMIDEX 1 mg and tamoxifen 20 mg, respectively. Adverse events occurring with an incidence of at least 5% in either treatment group during treatment or within 14 days of the end of treatment are presented in Table 8.

Table 8 - Adverse events occurring with an incidence of at least 5% in either treatment group during treatment, or within 14 days of the end of treatment

Body system and adverse event by COSTART-preferred term*	ARIMIDEX 1 mg (N=3092)	Tamoxifen 20 mg (N=3094)	Body system and adverse event by COSTART-preferred term*	ARIMIDEX 1 mg (N=3092)	Tamoxifen 20 mg (N=3094)
Body as a whole			**Musculoskeletal (continued)**		
Asthenia	575 (19)	544 (18)	Fracture	315 (10)	209 (7)
Pain	533 (17)	485 (16)	Bone pain	201 (7)	185 (6)
Back pain	321 (10)	309 (10)	Arthrosis	207 (7)	156 (5)
Headache	314 (10)	249 (8)	Joint Disorder	184 (6)	160 (5)
Abdominal pain	271 (9)	276 (9)	Myalgia	179 (6)	160 (5)
Infection	285 (9)	276 (9)	**Nervous system**		
Accidental injury	311 (10)	303 (10)	Depression	413 (13)	382 (12)
Flu syndrome	175 (6)	195 (6)	Insomnia	309 (10)	281 (9)
Chest pain	200 (7)	150 (5)	Dizziness	236 (8)	234 (8)
Neoplasm	162 (5)	144 (5)	Anxiety	195 (6)	180 (6)
Cyst	138 (5)	162 (5)	Paraesthesia	215 (7)	145 (5)
Cardiovascular			**Respiratory**		
Vasodilatation	1104 (36)	1264 (41)	Pharyngitis	443 (14)	422 (14)
Hypertension	402 (13)	349 (11)	Cough increased	261 (8)	287 (9)
Digestive			Dyspnea	234 (8)	237 (8)
Nausea	343 (11)	335 (11)	Sinusitis	184 (6)	159 (5)
Constipation	249 (8)	252 (8)	Bronchitis	167 (5)	153 (5)
Diarrhea	265 (9)	216 (7)	**Skin and appendages**		
Dyspepsia	206 (7)	169 (6)	Rash	333 (11)	387 (13)
Gastrointestinal disorder	210 (7)	158 (5)	Sweating	145 (5)	177 (6)
Hemic and lymphatic			**Special Senses**		
Lymphoedema	304 (10)	341 (11)	Cataract Specified	182 (6)	213 (7)
Anemia	113 (4)	146 (5)	**Urogenital**		
Metabolic and nutritional			Leukorrhea	83 (3)	286 (9)
Peripheral edema	311 (10)	324 (10)	Urinary tract infection	244 (8)	313 (10)
Weight gain	285 (9)	[illegible]	Vaginal pain	251 (8)	169 (6)
Hypercholesterolemia	278 (9)	[illegible]	Vaginal hemorrhage†	164 (5)	139 (5)
Musculoskeletal			Genital neoplasm	194 (6)	150 (5)
Arthritis	512 (17)	[illegible]	Uterine hemorrhage†	122 (4)	180 (6)
Arthralgia	467 (15)	[illegible]	Vaginitis	125 (4)	158 (5)
Osteoporosis	325 (11)	[illegible]			

COSTART Coding Symbols for Thesaurus of Adverse Reaction[illegible] reviewing [illegible]ent

*A patient may have had more than 1 adverse event including [illegible]me body.

†Vaginal Hemorrhage without further diagnosis.

** The combination arm was discontinued due to lack of efficac[illegible]ove[illegible]

Certain adverse events and combinations of adverse events were pro[illegible]lysis based on the known pharmacologic properties and side effect profiles of the two drugs (see Table 9).

Table 9 - Number (%) of patients with Pre-specified Adverse Event in ATAC Trial[1]

	ARIMIDEX, N=3092 (%)	Tamoxifen, N=3094 (%)	Odds-Ratio	95% CI
Hot Flashes	1104 (36)	1264 (41)	0.80	0.73 – 0.87
Musculoskeletal Events[2]	1100 (36)	911 (29)	1.32	1.19 – 1.47
Fatigue/Asthenia	575 (19)	544 (18)	1.07	0.94 – 1.22
Mood Disturbances	597 (19)	554 (18)	1.10	0.97 – 1.25
Nausea and Vomiting	393 (13)	384 (12)	1.03	0.88 – 1.19
All Fractures	315 (10)	209 (7)	1.57	1.30 – 1.88
Fractures of Spine, Hip, or Wrist	133 (4)	91 (3)	1.48	1.13 – 1.95
Wrist/Colles' fractures	67 (2)	50 (2)		
Spine fractures	43 (1)	22 (1)		
Hip fractures	28 (1)	26 (1)		
Cataracts	182 (6)	213 (7)	0.85	0.69 – 1.04
Vaginal Bleeding	167 (5)	317 (10)	0.50	0.41 – 0.61
Ischemic Cardiovascular Disease	127 (4)	104 (3)	1.23	0.95 – 1.60
Vaginal Discharge	109 (4)	408 (13)	0.24	0.19 – 0.30
Venous Thromboembolic events	87 (3)	140 (5)	0.61	0.47 – 0.80
Deep Venous Thromboembolic Events	48 (2)	74 (2)	0.64	0.45 – 0.93
Ischemic Cerebrovascular Event	62 (2)	88 (3)	0.70	0.50 – 0.97
Endometrial Cancer[3]	4 (0.2)	13 (0.6)	0.31	0.10 – 0.94

[1]Patients with multiple events in the same category are counted only once in that category. [2]Refers to joint symptoms, including joint disorder, arthralgia, arthrosis and arthralgia. [3]Percentages calculated based upon the numbers of patients with an intact uterus at baseline.

Patients receiving ARIMIDEX had an increase in joint disorders (including arthritis, arthrosis and arthralgia) compared with patients receiving tamoxifen. Patients receiving ARIMIDEX had an increase in the incidence of all fractures (specifically fractures of spine, hip and wrist) [315 (10%) compared with patients receiving tamoxifen [209 (7%)]. Patients receiving ARIMIDEX had a decrease in hot flashes, vaginal bleeding, vaginal discharge, endometrial cancer, venous thromboembolic events and ischemic cerebrovascular events compared with patients receiving tamoxifen. Patients receiving ARIMIDEX had an increase in hypercholesterolemia (278 [9%]) compared to patients receiving tamoxifen (108 [3.5%]). Angina pectoris was reported in 71 [2.3%] patients in the ARIMIDEX arm and 51 [1.6%] patients in the tamoxifen arm; myocardial infarction was reported in 37 [1.2%] patients in the ARIMIDEX arm and in 34 [1.1%] patients in the tamoxifen arm. Results from the ATAC trial bone substudy at 12 and 24 months demonstrated that patients receiving ARIMIDEX had a mean decrease in both lumbar spine and total hip bone mineral density (BMD) compared to baseline. Patients receiving tamoxifen had a mean increase in both lumbar spine and total hip BMD compared to baseline. **First Line Therapy**: ARIMIDEX was generally well tolerated in two well-controlled clinical trials (ie, Trials 0030 and 0027). Adverse events occurring with an incidence of at least 5% in either treatment group of trials 0030 and 0027 during or within 2 weeks of the end of treatment are shown in Table 10.

Table 10

Body System Adverse Event[a]	Number (%) of Subjects ARIMIDEX (N=506)	Number (%) of Subjects Tamoxifen (N=511)	Body System Adverse Event[a]	Number (%) of Subjects ARIMIDEX (N=506)	Number (%) of Subjects Tamoxifen (N=511)
Whole body			**Metabolic and Nutritional**		
Asthenia	83 (16)	81 (16)	Peripheral Edema	51 (10)	41 (8)
Pain	70 (14)	73 (14)	**Musculoskeletal**		
Back Pain	60 (12)	68 (13)	Bone Pain	54 (11)	52 (10)
Headache	47 (9)	40 (8)	**Nervous**		
Abdominal Pain	40 (8)	38 (7)	Dizziness	30 (6)	22 (4)
Chest Pain	37 (7)	37 (7)	Insomnia	30 (6)	38 (7)
Flu Syndrome	35 (7)	30 (6)	Depression	23 (5)	32 (6)
Pelvic Pain	23 (5)	30 (6)	Hypertonia	16 (3)	26 (5)
Cardiovascular			**Respiratory**		
Vasodilation	128 (25)	106 (21)	Cough Increased	55 (11)	52 (10)
Hypertension	25 (5)	36 (7)	Dyspnea	51 (10)	47 (9)
Digestive			Pharyngitis	49 (10)	68 (13)
Nausea	94 (19)	106 (21)	**Skin and Appendages**		
Constipation	47 (9)	66 (13)	Rash	38 (8)	34 (8)
Diarrhea	40 (8)	33 (6)	**Urogenital**		
Vomiting	38 (8)	36 (7)	Leukorrhea	9 (2)	31 (6)
Anorexia	26 (5)	46 (9)			

[a] A patient may have had more than 1 adverse event.

Less frequent adverse experiences reported in patients receiving ARIMIDEX 1 mg in either Trial 0030 or Trial 0027 were similar to those reported for second-line therapy. Based on results from second-line therapy and the established safety profile of tamoxifen, the incidences of 9 prespecified adverse event categories potentially causally related to one or both of the therapies because of their pharmacology were statistically analyzed. No significant differences were seen between treatment groups.

Table 11

Adverse Event Group[a]	Number (N) and Percentage of Patients ARIMIDEX 1 mg (N=506) N (%)	Number (N) and Percentage of Patients NOLVADEX 20 mg (N=511) N (%)	Adverse Event Group[a]	Number (N) and Percentage of Patients ARIMIDEX 1 mg (N=506) N (%)	Number (N) and Percentage of Patients NOLVADEX 20 mg (N=511) N (%)
Depression	23 (5)	32 (6)	Hot Flushes	134 (26)	118 (23)
Tumor Flare	15 (3)	18 (4)	Vaginal Dryness	9 (2)	3 (1)
Thromboembolic Disease[b]	18 (4)	33 (6)	Lethargy	6 (1)	15 (3)
Venous[b]	5	15	Vaginal Bleeding	5 (1)	11 (2)
Coronary and Cerebral[c]	13	19	Weight Gain	11 (2)	8 (2)
Gastrointestinal Disturbance	170 (34)	196 (38)			

[a] A patient may have had more than 1 adverse event. [b] Includes pulmonary embolus, thrombophlebitis, retinal vein thrombosis. [c] Includes myocardial infarction, myocardial ischemia, angina pectoris, cerebrovascular accident, cerebral ischemia and cerebral infarct.

Despite the lack of estrogenic activity for ARIMIDEX, there was no increase in myocardial infarction or fracture when compared with tamoxifen. **Second-Line Therapy**: ARIMIDEX was generally well tolerated in two well-controlled clinical trials (i.e., Trials 0004 and 0005), with less than 3.3% of the ARIMIDEX-treated patients and 4.0% of the megestrol acetate-treated patients withdrawing due to an adverse event. The principal adverse event most common with ARIMIDEX than megestrol acetate was diarrhea. Adverse events reported in greater than 5% of the patients in any of the treatment groups in these two well-controlled clinical trials, regardless of causality, are presented below:

Table 12: Number (N) and Percentage of Patients with Adverse Event†

Adverse Event	ARIMIDEX 1 mg (N=262) N (%)	ARIMIDEX 10 mg (N=246) N (%)	Megestrol Acetate 160 mg (N=253) N (%)	Adverse Event	ARIMIDEX 1 mg (N=262) N (%)	ARIMIDEX 10 mg (N=246) N (%)	Megestrol Acetate 160 mg (N=253) N (%)
Asthenia	42 (16)	33 (13)	47 (19)	Pharyngitis	16 (6)	23 (9)	15 (6)
Nausea	41 (16)	48 (20)	28 (11)	Dizziness	16 (6)	12 (5)	15 (6)
Headache	34 (13)	44 (18)	24 (9)	Rash	15 (6)	15 (6)	19 (8)
Hot Flashes	32 (12)	29 (11)	21 (8)	Dry Mouth	15 (6)	11 (4)	13 (5)
Pain	28 (11)	38 (15)	29 (11)	Peripheral Edema	14 (5)	21 (9)	28 (11)
Back Pain	28 (11)	26 (11)	19 (8)	Pelvic Pain	14 (5)	17 (7)	13 (5)
Dyspnea	24 (9)	27 (11)	53 (21)	Depression	14 (5)	6 (2)	5 (2)
Vomiting	24 (9)	26 (11)	16 (6)	Chest Pain	13 (5)	18 (7)	13 (5)
Cough Increased	22 (8)	18 (7)	19 (8)	Paresthesia	12 (5)	15 (6)	9 (4)
Diarrhea	22 (8)	18 (7)	7 (3)	Vaginal Hemorrhage	6 (2)	4 (2)	13 (5)
Constipation	18 (7)	18 (7)	21 (8)	Weight Gain	4 (2)	9 (4)	30 (12)
Abdominal Pain	18 (7)	14 (6)	18 (7)	Sweating	4 (2)	3 (1)	16 (6)
Anorexia	18 (7)	19 (8)	11 (4)	Increased Appetite	0 (0)	1 (0)	13 (5)
Bone Pain	17 (6)	26 (12)	19 (8)				

† A patient may have more than one adverse event.

Other less frequent (2% to 5%) adverse experiences reported in patients receiving ARIMIDEX 1 mg in either Trial 0004 or Trial 0005 are listed below. These adverse experiences are listed by body system and are in order of decreasing frequency within each body system regardless of assessed causality. **Body as a Whole**: Flu syndrome; fever, neck pain, malaise; accidental injury; infection. **Cardiovascular**: Hypertension, thrombophlebitis. **Hepatic**: Gamma GT increased; SGOT increased, SGPT increased. **Hematologic**: Anemia, leukopenia. **Metabolic and Nutritional**: Alkaline phosphatase increased; weight loss. Mean serum total cholesterol levels increased by 0.5 mmol/L among patients receiving ARIMIDEX. Increases in LDL cholesterol have been shown to contribute to these changes. **Musculoskeletal**: Myalgia, arthralgia, pathological fracture. **Nervous**: Somnolence, confusion, insomnia, anxiety, nervousness. **Respiratory**: Sinusitis, bronchitis, rhinitis. **Skin and Appendages**: Hair thinning, pruritus. **Urogenital**: Urinary tract infection, breast pain. The incidences of the following adverse event groups potentially causally related to one or both of the therapies because of their pharmacology, were statistically analyzed: weight gain, edema, thromboembolic disease, gastrointestinal disturbance, hot flushes, and vaginal dryness. These six groups, and the adverse events captured in the groups, were prospectively defined. The results are shown in the table below.

Table 13: Number (N) and Percentage of Patients

Adverse Event Group	ARIMIDEX 1 mg (N=262) N (%)	ARIMIDEX 10 mg (N=246) N (%)	Megestrol Acetate 160 mg (N=253) N (%)
Gastrointestinal Disturbance	77 (29)	81 (33)	54 (21)
Hot Flushes	33 (13)	29 (12)	35 (14)
Edema	19 (7)	28 (11)	35 (14)
Thromboembolic Disease	9 (3)	4 (2)	12 (5)
Vaginal Dryness	5 (2)	3 (1)	2 (1)
Weight Gain	4 (2)	10 (4)	30 (12)

More patients treated with megestrol acetate reported weight gain as an adverse event compared to patients treated with ARIMIDEX 1 mg ($p<0.0001$). Other differences were not statistically significant. An examination of the magnitude of change in weight in all patients was also conducted. Thirty-four percent (87/253) of the patients treated with megestrol acetate experienced weight gain of 5% or more and 11% (27/253) of the patients treated with megestrol acetate experienced weight gain of 10% or more. Among patients treated with ARIMIDEX 1 mg, 13% (33/262) experienced weight gain of 5% or more and 3% (6/262) experienced weight gain of 10% or more. On average, this 5 to 10% weight gain represented between 6 and 12 pounds. No patients receiving ARIMIDEX or megestrol acetate discontinued treatment due to drug-related weight gain. Vaginal bleeding has been reported infrequently, mainly in patients during the first few weeks after changing from existing hormonal therapy to treatment with ARIMIDEX. If bleeding persists, further evaluation should be considered. During clinical trials and postmarketing experience joint pain/stiffness has been reported in association with the use of ARIMIDEX. ARIMIDEX may also be associated with rash including very rare cases of mucocutaneous disorders such as erythema multiforme and Stevens-Johnson syndrome. Very rare cases of allergic reactions including angioedema, urticaria and anaphylaxis have been reported in patients receiving ARIMIDEX.

OVERDOSAGE

Clinical trials have been conducted with ARIMIDEX, up to 60 mg in a single dose given to healthy male volunteers and up to 10 mg daily given to postmenopausal women with advanced breast cancer; these dosages were well tolerated. A single dose of ARIMIDEX that results in life-threatening symptoms has not been established. In rats, lethality was observed after single oral doses that were greater than 100 mg/kg (about 800 times the recommended human dose on a mg/m^2 basis) and was associated with severe irritation to the stomach (necrosis, gastritis, ulceration, and hemorrhage). In an oral acute toxicity study in the dog the median lethal dose was greater than 45 mg/kg/day. There is no specific antidote to overdosage and treatment must be symptomatic. In the management of an overdose, consider that multiple agents may have been taken. Vomiting may be induced if the patient is alert. Dialysis may be helpful because ARIMIDEX is not highly protein bound. General supportive care, including frequent monitoring of vital signs and close observation of the patient, is indicated.

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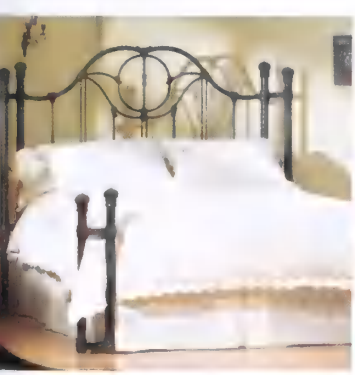
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THE MAKEOVER PART 1: THE FLOORS

At age 55, interior designer T. Keller Donovan has just bought his first house. In this new HB series, we'll follow him through the renovation. This month: refinishing the floors.

BY CHRISTINE PITTEL











Keller's 1941 mint-green cottage is a two-bedroom ranch in a historic part of West Palm Beach, Florida. "The neighborhood felt friendly with sidewalks, crosswalks, mailboxes, and curbing."

Why this house?

Charm! I was in West Palm Beach, saw For Sale sign, and did a U-turn. I was actively looking for a house, although needed more space. I've been doing m business in Florida, and I've had to up a work space in the dining room my 800-square-foot apartment in Mia Beach. There are so many things wr with this house but it has so much pot tial. The minute I drove past I realize could be what I wanted.

What do you see that I don't? To me, it's just an ordinary little house—painted an unattractive mint green.

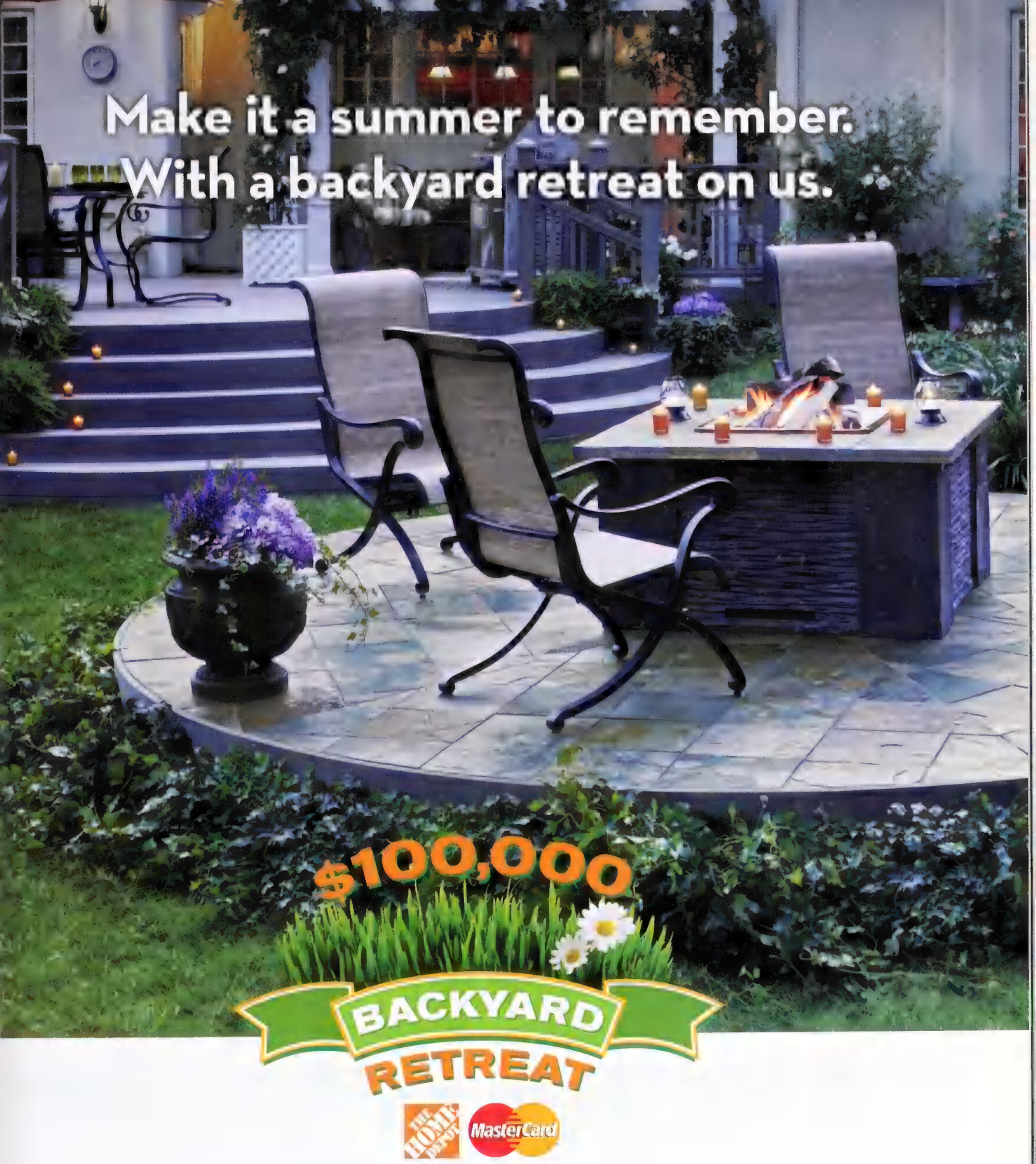
That color is the worst! Was the paint sale? But you've got to look beyond t ugly color, the dirty windows, the missi shutters, the screen door that doesn't cl the piles of dead leaves. You might be g ting a bargain—a much better house th you could possibly have imagined.

So what's good about it?

It's a 1941 Florida Colonial with a lot the original detailing. It's well situated the lot, meaning it's set back far enou from the street and built on a slight cline. Hardly a hill—only about two fe but it sets it apart. Don't we all want be taller than we are? And it's actually double lot, with plenty of breathing roo and good old-growth trees that just ne to be pruned.

What sold you once you walked inside?

Good bones, good proportions. Squa rooms with six-over-six windows, simp brass hardware, a wood-burning firepla a bay window in the dining room. A these things reminded me of the hou I grew up in, and gave me an insta sense of comfort. When you're lookin at a house, you have to ask yourself, Ca I see myself living here?



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House Beautiful BEAUTIFUL EVENTS

House Beautiful celebrated the opening of the High Point Furniture Market with an authentic southern dinner featuring recipes from the Lee Bros. Southern Cookbook, as seen in our April issue.



Cathie Black, Hearst Magazines and Adrian Kahan Leibowitz, Ralph Lauren Home.



Kristen Hawkins, Broyhill Furniture; Cathie Black, Hearst Magazines; Stephen Drucker, House Beautiful; Jim Blazevich, House Beautiful and Kate Kelly Smith, House Beautiful.



Sophie Thomas, Arielle Wachtenheim, Virginie Farre and Kim Stylides, all of Ralph Lauren Home.



Michael Clinton, Hearst Magazines, Chris Plasman and Barrett Plasman of Bolier & Company.



Evan Berenzweig, [illegible] and Charley Holt, all of Mitchell Gold + Bob Williams and Kate Kelly Smith, House Beautiful.



Sheryl King, Laneventure and Newell Turner, House Beautiful.



GET IT RIGHT

- ☐ To see if your old floor can take another sanding, slip a business card between the planks and mark how far it goes down before it hits the tongue-and-groove. That will show if you have enough wood left to work with. Anything less than an eighth of an inch is a risk.
- ☐ If possible, do all the floors in one fell swoop. If you stop and start, you get that line.
- ☐ In a small house, stain all the floors the same color. Then the rooms will flow into each other, which makes a house feel bigger.
- ☐ Choose the right sealer. Oil-based polyurethane gives a traditional amber look, with a lot of depth. Water-based polyurethane looks more like a thin layer of plastic.
- ☐ Once the floor is refinished, you can't walk on it for a week or put a rug on it for a month, because the sealer is still curing. It will cure at a different rate if it's covered. If you're trying to match an old floor, put household ammonia on a new board to darken it up. Wood tends to darken as it ages.

KELLER'S FOOLPROOF FORMULA

I use oil-based Minwax Wood Finish, and mix 2 parts Jacobean to 1 part Red Mahogany. You can't really enjoy the brown without that little bit of red in it—makes it look much richer. Floors are a big job, so I leave it to professionals. First, they scrape and sand. Then they go through this water-pop process, dampening the floor and letting the wood absorb the water, which pops up the grain. That opens up all the pores, and the more open the pores, the more they're going to accept the stain. I wanted the darkest version of my color I could get, so they dampened the floor twice, letting it dry in between, and then stained it twice. Finally they sealed it with two coats of PolyPlaz oil-modified polyurethane, first in high gloss and then in satin matte. That gives you a sheen, but not too much shine. You don't want it to look like a bowling alley.

at's the renovation plan?

ost of my changes will be cosmetic. vanted a house that only had to be hought, not gutted. I don't want to go ocking down walls, putting up addi-ns. I've done enough of that in my New k apartments. I just want to restore it to racious little Florida house—it already s all the gracious details.

RST PROJECT: THE FLOORS

y start with the floors?

ke to go from the ground up, and it's ich easier to do the floors before you ve in. Having to work around furni-e can be tricky. These floors were in d shape, and I don't get that color. I ll it rental apartment blonde, because lways looks cheap to me.

Did you have a hard time deciding on a new stain?

That was a no-brainer. If you're a choc-oholic like me, you love every kind of brown. I've got a formula for a deep, dark chocolate that really brings out the grain of the wood, so you see all the darks and lights. A dark brown floor is kind of a Southern, Georgian thing, and it's just so elegant. It really sets off the rugs and the furniture.

What's maintenance like?

Three words: Swiffer picker-upper. It's the best little invention in the world. You push it around and these pads pick up everything and you go, Wow, I thought the floor was pretty clean. Where did all that stuff come from?

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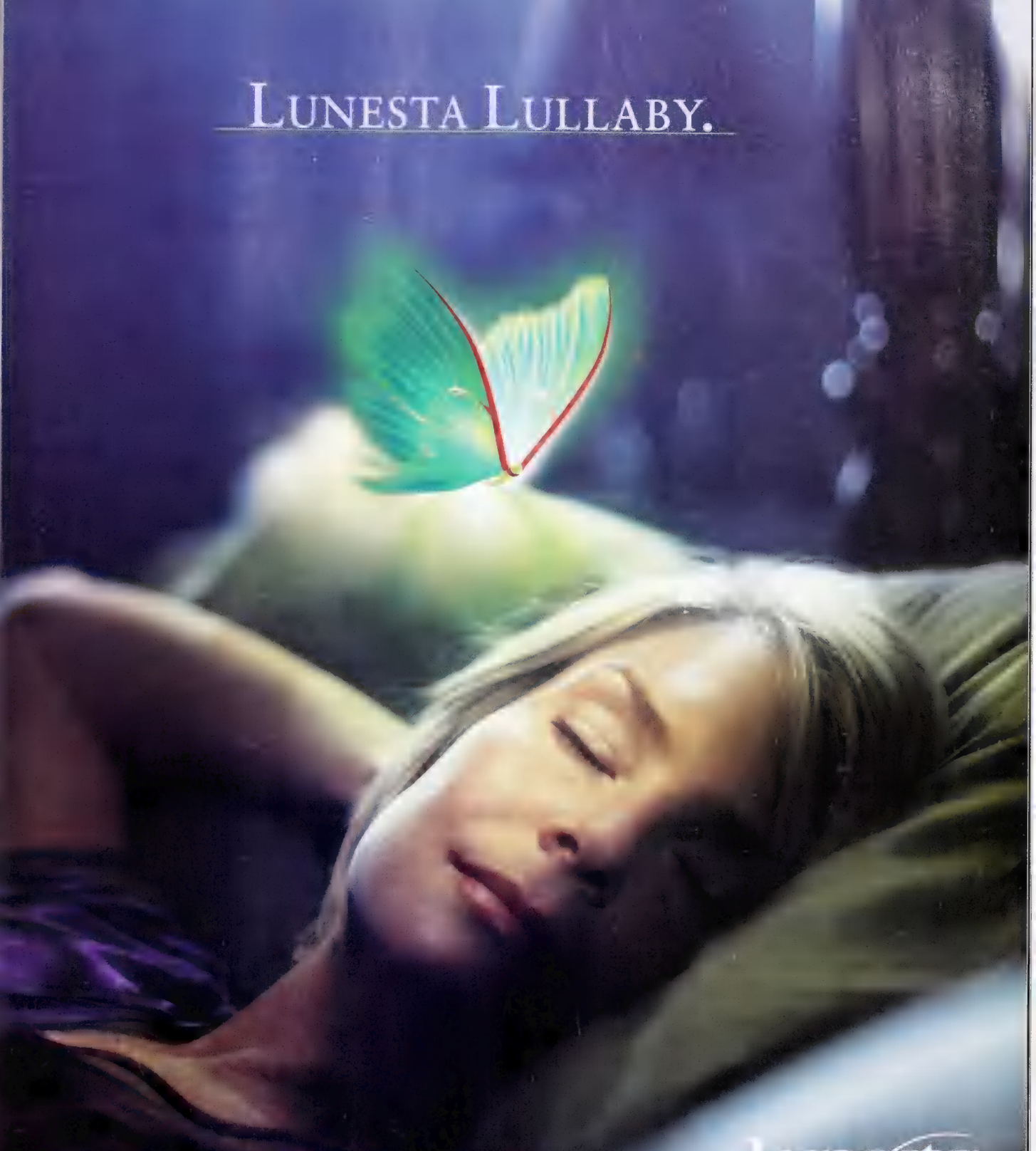
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1, 2 AND 3 MG TABLETS

Please read this summary of information about LUNESTA before you talk to your doctor or start using LUNESTA. It is not meant to take the place of your doctor's instructions. If you have any questions about LUNESTA tablets, be sure to ask your doctor or pharmacist.

LUNESTA is used to treat different types of sleep problems, such as difficulty in falling asleep, difficulty in maintaining sleep during the night, and waking up too early in the morning. Most people with insomnia have more than one of these problems. You should take LUNESTA immediately before going to bed because of the risk of falling.

LUNESTA belongs to a group of medicines known as "hypnotics" or, simply, sleep medicines. There are many different sleep medicines available to help people sleep better. Insomnia is often transient and intermittent. It usually requires treatment for only a short time, usually 7 to 10 days up to 2 weeks. If your insomnia does not improve after 7 to 10 days of treatment, see your doctor, because it may be a sign of an underlying condition. Some people have chronic sleep problems that may require more prolonged use of sleep medicine. However, you should not use these medicines for long periods without talking with your doctor about the risks and benefits of prolonged use.

Side Effects

All medicines have side effects. The most common side effects of sleep medicines are:

- Drowsiness
- Dizziness
- Lightheadedness
- Difficulty with coordination

Sleep medicines can make you sleepy during the day. How drowsy you feel depends upon how your body reacts to the medicine, which sleep medicine you are taking, and how large a dose your doctor has prescribed. Daytime drowsiness is best avoided by taking the lowest dose possible that will still help you sleep at night. Your doctor will work with you to find the dose of LUNESTA that is best for you. Some people taking LUNESTA have reported next-day sleepiness.

To manage these side effects while you are taking this medicine:

- When you first start taking LUNESTA or any other sleep medicine, until you know whether the medicine will still have some effect on you the next day, use extreme care while doing anything that requires complete alertness, such as driving a car, operating machinery, or piloting an aircraft.
- Do not drink alcohol when you are taking LUNESTA or any sleep medicine. Alcohol can increase the side effects of LUNESTA or any other sleep medicine.
- Do not take any other medicines without asking your doctor first. This includes medicines you can buy without a prescription. Some medicines can cause drowsiness and are best avoided while taking LUNESTA.
- Always take the exact dose of LUNESTA prescribed by your doctor. Never change your dose without talking to your doctor first.

Special Concerns

There are some special problems that may occur while taking sleep medicines.

Memory Problems

Sleep medicines may cause a special type of memory loss or "amnesia." When this occurs, a person may not remember what has happened for several hours after taking the medicine. This is usually not a problem since most people fall asleep after taking the medicine. Memory loss can be a problem, however, when sleep medicines are taken while traveling, such as during an airplane flight and the person wakes up before the effect of the medicine is gone. This has been called "traveler's amnesia." Memory problems have been reported rarely by patients taking LUNESTA in clinical studies. In most cases, memory problems can be avoided if you take LUNESTA only when you are able to get a full night of sleep before you need to be active again. Be sure to talk to your doctor if you think you are having memory problems.

Tolerance

When sleep medicines are used every night for more than a few weeks, they may lose their effectiveness in helping you sleep. This is known as "tolerance." Development of tolerance to LUNESTA was not observed in a clinical study of 6 months' duration. Insomnia is often transient and intermittent, and prolonged use of sleep medicines is generally not necessary. Some people, though, have chronic sleep problems that may require more prolonged use of sleep medicine. If your sleep problems continue, consult your doctor, who will determine whether other measures are needed to overcome your sleep problems.

Dependence

Sleep medicines can cause dependence in some people, especially when these medicines are used regularly for longer than a few weeks or at high doses. Dependence is the need to continue taking a medicine because stopping it is unpleasant.

When people develop dependence, stopping the medicine suddenly may cause unpleasant symptoms (see *Withdrawal* below). They may find they have to keep taking the medicine either at the prescribed dose or at increasing doses just to avoid withdrawal symptoms.

All people taking sleep medicines have some risk of becoming dependent on the medicine. However, people who have been dependent on alcohol or other drugs in the past may have a higher chance of becoming addicted to sleep medicines. This possibility must be considered before using these medicines for more than a few weeks. If you have been addicted to alcohol or drugs in the past, it is important to tell your doctor before starting LUNESTA or any sleep medicine.

Withdrawal

Withdrawal symptoms may occur when sleep medicines are stopped suddenly after being used daily for a long time. In some cases, these symptoms can occur even if the medicine has been used for only a week or two. In mild cases, withdrawal symptoms may include unpleasant feelings. In more severe cases, abdominal and muscle cramps, vomiting, sweating, shakiness, and, rarely, seizures may occur. These more severe withdrawal symptoms are very uncommon. Although withdrawal symptoms have not been observed in the relatively limited controlled trials experience with LUNESTA, there is, nevertheless, the risk of such events in association with the use of any sleep medicine.

Another problem that may occur when sleep medicines are stopped is known as "rebound insomnia." This means that a person may have more trouble sleeping the first few nights after the medicine is stopped than before starting the medicine. If you should experience rebound insomnia, do not get discouraged. This problem usually goes away on its own after 1 or 2 nights.

If you have been taking LUNESTA or any other sleep medicine for more than 1 or 2 weeks, do not stop taking it on your own. Always follow your doctor's directions.

Changes In Behavior And Thinking

Some people using sleep medicines have experienced unusual changes in their thinking and/or behavior. These effects are not common. However, they have included:

- More outgoing or aggressive behavior than normal
- Confusion
- Strange behavior
- Agitation
- Hallucinations
- Worsening of depression
- Suicidal thoughts

How often these effects occur depends on several factors, such as a person's general health, the use of other medicines, and which sleep medicine is being used. Clinical experience with LUNESTA suggests that it is rarely associated with these behavior changes.

It is also important to realize it is rarely clear whether these behavior changes are caused by the medicine, are caused by an illness or have occurred on their own. In fact, sleep problems that do not improve may be due to illnesses that were present before the medicine was used. If you or your family notice any changes in your behavior, or if you have any unusual disturbing thoughts, call your doctor immediately.

Pregnancy And Breastfeeding

Sleep medicines may cause sedation or other poten effects in the unborn baby when used during the last we of pregnancy. Be sure to tell your doctor if you are pregna if you are planning to become pregnant, or if you beco pregnant while taking LUNESTA.

In addition, a very small amount of LUNESTA may be pres in breast milk after use of the medication. The effects of v small amounts of LUNESTA on an infant are not kno therefore, as with all other prescription sleep medicines, i recommended that you not take LUNESTA if you are brea feeding a baby.

Safe Use Of Sleep Medicines

To ensure the safe and effective use of LUNESTA or any ot sleep medicine, you should observe the following cautio

1. LUNESTA is a prescription medicine and should used ONLY as directed by your doctor. Follow y doctor's instructions about how to take, when to ta and how long to take LUNESTA.
2. Never use LUNESTA or any other sleep medicine longer than directed by your doctor.
3. If you notice any unusual and/or disturbing thoug or behavior during treatment with LUNESTA or a other sleep medicine, contact your doctor.
4. Tell your doctor about any medicines you may taking, including medicines you may buy withou prescription and herbal preparations. You should a tell your doctor if you drink alcohol. DO NOT use alco while taking LUNESTA or any other sleep medicine.
5. Do not take LUNESTA unless you are able to get 8 more hours of sleep before you must be active aga
6. Do not increase the prescribed dose of LUNESTA any other sleep medicine unless instructed by yo doctor.
7. When you first start taking LUNESTA or any oth sleep medicine, until you know whether the medici will still have some effect on you the next day, u extreme care while doing anything that requi complete alertness, such as driving a car, operati machinery, or piloting an aircraft.
8. Be aware that you may have more sleeping proble the first night or two after stopping any sleep medici
9. Be sure to tell your doctor if you are pregnant, you are planning to become pregnant, if you beco pregnant, or if you are breastfeeding a baby wh taking LUNESTA.
10. As with all prescription medicines, never sha LUNESTA or any other sleep medicine with anyo else. Always store LUNESTA or any other sleep medici in the original container and out of reach of childre
11. Be sure to tell your doctor if you suffer from depressio
12. LUNESTA works very quickly. You should only ta LUNESTA immediately before going to bed.
13. For LUNESTA to work best, you should not take it w or immediately after a high-fat, heavy meal.
14. Some people, such as older adults (i.e., ages 65 a over) and people with liver disease, should start w the lower dose (1 mg) of LUNESTA. Your doctor m choose to start therapy at 2 mg. In general, adu under age 65 should be treated with 2 or 3 mg.
15. Each tablet is a single dose; do not crush or bre the tablet.

Note: This summary provides important information abo LUNESTA. If you would like more information, ask yo doctor or pharmacist to let you read the Prescribi Information and then discuss it with him or her.

Rx only

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The Wave® music system shown in Graphite Gray.

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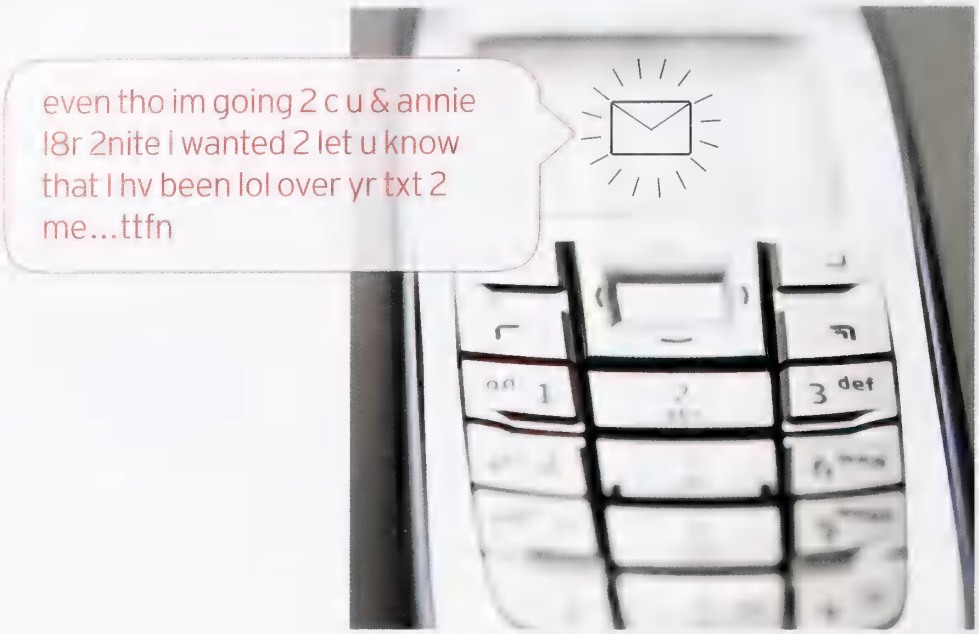


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TECHNOPHOBIA TEXT MESSAGING

You see people doing it all the time, but you have no idea what texting is all about. David Pogue, technology columnist for *The New York Times*, explains it all to Terry Trucco



And now you can get *House Beautiful* for your mobile phone! To access our new mobile site, send a text message with HBINFO in the body to 432778.

I'm probably the last person on the planet who doesn't send text messages from my cell phone. What am I missing?

You can communicate spontaneously while on the go. Since the message is typed, there are no ringing phones to disturb others. And like an e-mail, texting does not require an immediate response. Text messages are short, concise, and don't waste anyone's time. They give you a written record, so they're great for things like driving directions, addresses, and instructions. But nobody uses texting to send long messages.

How do you send a text message?

With most cell phones there's an option on the main menu with functions to create and receive messages. You type in the recipient's phone number, and then the message, which you can do in one of two ways. The old way, called multi-tap, is to use the letters on your keypad numbers. But that can be clumsy and slow. Most phones offer a much faster method, usually called T9, or predictive text. That system figures out what word you meant, based on past usage and words it. Basically, a vocabulary of frequently used words and terms is loaded into the system, and it draws from those each time.

What's with the lingo? Text messages look like secret code.

The maximum you can write in a text message is usually 160 characters, which is just a sentence or two. So acronyms developed as a kind of shorthand—lol for laughing out loud, brb for be right back. A lot of it is phonetic, combining numbers and letters, like c u 2morrow for see you tomorrow. And since it's difficult to produce punctuation, you get run-on sentences, no apostrophes, no contractions.

What's the etiquette for texting?

There isn't any. With the limited amount of space and the difficulty of typing anything except letters and numbers, the social graces are the first to go. There are no salutations or sign-offs. Texting is very direct—that's part of its cool chic.

How does texting to vote or buy something work?

In most instances, the company will give you a five-digit number, which is the address that you'll use instead of a phone number. The other approach, which is used on *American Idol*, is to assign each contestant a text address. You type the address, hit send, and that's your vote. Texting is also being used more commercially. You send a company a text message and they'll send you back a discount coupon code or an advertising blurb.

Are there any neat texting tricks?

To get local listings, you can text message Google by typing in 466453 the address. In the body, type in pizza and your zip code, for example, and they'll immediately text you back with the nearest pizza place, address and phone number. It's a free service, which is great. You can also get movie times, flight arrivals, even glossary terms, and French translations.

How much does texting cost?

It generally costs ten cents to send and receive messages. Or you can get an unlimited plan and pay a flat fee every month—that's what people with teenagers usually do.

I'm sold. What are ten terms I need to know to start texting?

These are useful:

r u – are you....?	g2g – got to go
c u – see you	hv – have
rn – right now	mtf – more to follow
l8r – later	ttyl – talk to you later
yr – your	ttfn – ta-ta for now

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On March 13th, House Beautiful Associate Decorating Editor Orli Ben-Dor celebrated the introduction of the Luminé collection at the East Hanover, NJ Thomasville store. Guests enjoyed cocktails, hors d'oeuvres and a seminar with Orli. One lucky guest also received a $2,500 Thomasville gift card.



Michael Massood, Thomasville; Orli Ben-Dor, House Beautiful; Ed Massood, Thomasville; Chuck Cuccia, Thomasville; Ryan Brown, House Beautiful and Jennie Hartman, Hearst Integrated Media.

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NO PURCHASE NECESSARY. SEE PAGE 397 FOR COMPLETE DETAILS.

THE TV HOME I WOULD MOST WANT TO LIVE IN BELONGS TO:

a. Wilhelmina Slater in *Ugly Betty*
b. Charlotte York in *Sex and the City*
c. Carmela Soprano in *The Sopranos*
d. Bree Hodge in *Desperate Housewives*
e. Nora Walker in *Brothers & Sisters*
f. Meredith Grey in *Grey's Anatomy*

The first place I'd start "going green" in my house is...

The best chair for snuggling under a blanket on a rainy day is...





What ure in you

a. a big stainles
b. a wine cooler
c. a pot filler
d. two dishwash
e. a glass-door



MY FAVORITE LIVING ROOM COLOR IS

a. Chocolate and Earth tones

b. Blues/Lavender

c. Green

d. Red

e. Yellow

f. White/B

ng in my uld be...

OR A

R HAS T LEG?



c.



I like my windows covered with...

The most dreamy bed is...

a. a four-poster
b. a sleigh bed
c. a king-size platform bed
d. a canopy bed with mosquito netting
e. one with an upholstered headboard

The room I spend the most time in is...

My idea of luxury in the bathroom is...

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ASK THE BAREFOOT CONTESSA/INA GARTEN

You'll want to try Ina's entire menu once you've tasted her Greek gazpacho

PHOTOGRAPHS BY BEN FINK

Q I'm having a crowd for Memorial Day weekend and I want to make something special that I can prepare in advance. Can you suggest a menu?

A When I have a large party, I need a menu that does two things: everything can be made in large quantities, and it can all be served at room temperature. How about Greek gazpacho with feta and olives, Asian grilled salmon, sesame sugar snap peas, and my favorite flag cake for dessert? Here's my recipe for Greek gazpacho, and you can get the rest of my recipes if you go to housebeautiful.com and click on Barefoot Contessa.





Send your questions to inaforhb@hearst.com. Watch Ina on the Food Network's *Barefoot Contessa* (check WWW.FOODTV.COM for airtime) or visit www.barefootcontessa.com.

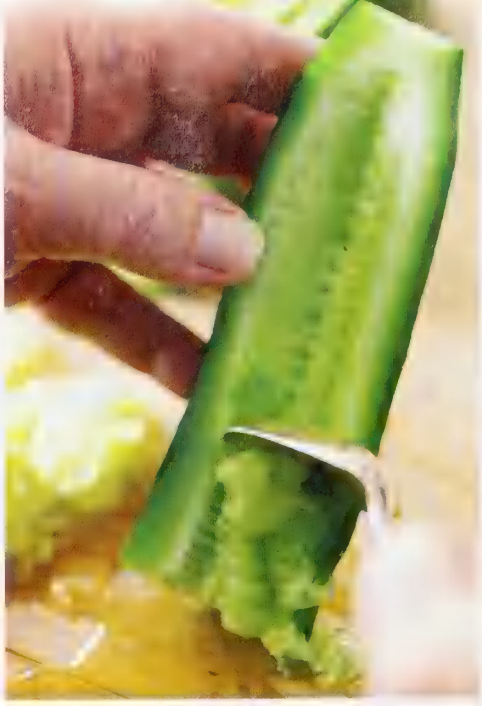


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Multiplying a recipe for a crowd can be tricky when you're baking, but it's easier when you're cooking. Hold off a little on the salt and pepper and adjust it to taste later. You can always add more salt but you can never take it out!





GREEK GAZPACHO

SERVES 8 TO 10

- 2 thick slices day-old bread, such as ciabatta or peasant white, crusts removed
- 6 large cloves garlic, chopped
- 2 tablespoons fresh oregano, chopped
- 2 tablespoons chopped flat-leaf parsley
- 5 tablespoons red wine vinegar
- 5 tablespoons good olive oil
- 1 red bell pepper, seeded and chopped
- 1 yellow bell pepper, seeded and chopped
- 2 red onions, chopped
- 1 seedless cucumber, unpeeled, seeded, and chopped
- 4 large ripe tomatoes, chopped
- ¾ cup Kalamata olives, pitted and chopped
- 1 46-ounce can Sacramento tomato juice
- 4 teaspoons kosher salt
- 2 teaspoons freshly ground pepper
- 8 ounces good feta cheese, small-diced, not crumbled

1 Place the bread, garlic, oregano, and parsley in a food processor and process until everything is finely chopped. Add the vinegar and olive oil and process again until smooth. Transfer the mixture to a large mixing bowl.

2 Place the peppers, red onions, cucumber, tomatoes, and olives separately in the food processor and process until each one is very coarsely chopped. Add to the mixing bowl. Add the tomato juice, salt, and pepper and stir well. Taste for seasoning, cover with plastic wrap, and refrigerate for at least 3 hours. Fold in the feta and serve cold.

Seedless cucumbers, sometimes called English or hothouse cucumbers, are the long thin ones you find shrink-wrapped in the grocery store. They're sweeter and more tender than traditional cucumbers—you can eat the skins. Use a small spoon to scoop out the seeds (there really are some!) before you dice them.



EVEN CHICKEN WOULD TELL US HOW LEAN BEEF IS,

IF IT WEREN'T FOR THE LANGUAGE BARRIER.

In case you haven't heard, 29 cuts of beef are now considered lean by USDA standards. On average, lean beef has about one more gram of saturated fat than a skinless chicken breast. That's good news in any language.

BEEF
IT'S WHAT'S FOR DINNER

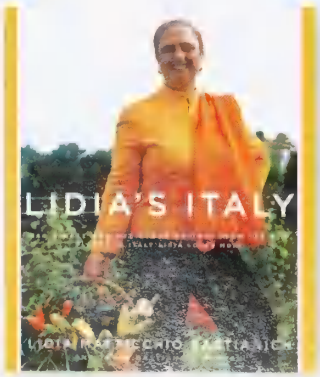


Based on USDA data using the average of 3 oz. cooked servings of lean beef compared to 3 oz. cooked servings of boneless, skinless chicken breast.
Funded by America's Beef Producers. Visit www.BeefItsWhatsForDinner.com

COOKBOOK/DEVON S. FREDERICKS

Our reviewer makes the happy discovery that *Lidia's Italy*, by the restaurateur and cooking show host Lidia Matticchio Bastianich, is not just another Italian cookbook





Published by Alfred A. Knopf (WWW.AAKNOPF.COM); $35. ABOVE: Author Lidia Matticchio Bastianich

THE FORMAT OF *Lidia's Italy*, Lidia Matticchio Bastianich's latest cookbook, makes more sense when you understand that it is a companion piece to her popular public television series of the same name. The book is divided into 10 chapters which, together, form a culinary journey through Italy, to Lidia's 10 favorite places—those that shaped her as a cook. Her daughter, art historian Tanya Bastianich Manuali, contributes short cultural guides to each of the regions.

This is a broader palette than you'll find in a typical Italian cookbook. The 140 recipes are hugely varied, unusual and authentic in feeling, with a homey quality that I found appealing. You will find imaginative recipes using chickpeas, pork, cabbage, and other simple ingredients, instead of yet another recipe for tomatoes and mozzarella.

All the recipes I tried, I made twice—unusual for me. They were delicious the first time, but I felt that with some tweaking they could be even more so. Lidia says "take liberties, as you wish. Add something of your own to a dish, or simplify it, or prepare only the part that interests you. Never feel you must do all or nothing." That's how you make a good recipe your own. *Lidia's Italy* gives any good cook plenty to work with. >


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DEVON MAKES THE FOCACCIA

A home run here. This is a great, easy to make, not messy-to-clean-up-after recipe for bread dough. You'll love being able to use it when good bread isn't available—a Wonder bread–infused vacation on the coast of Maine comes to mind. Simply whip up this dough, top it with whatever you're in the mood for, and serve it warm from the oven.

You make the dough in a food processor. The flour filled mine to the very top, and I was dubious about whether there was enough room for the two cups of water. But within seconds the whole thing had formed a very malleable dough and was ready for quick kneading.

The tomato and onion topping was very tasty, but so was a topping I made with sautéed onions and dried thyme. For that matter, when you have focaccia this good, a topping of nothing more than coarse salt and a drizzle of olive oil is wonderful.

I had a little trouble timing this to come out of the oven for dinner. The first time I made it, we all had a snack at 10 P.M. I would advise leaving 3½ hours from start to finish.

ONION-TOMATO FOCACCIA

Focaccia d'Altamura

MAKES A LARGE ROUND FOCACCIA, SERVING 10 OR MORE

- 2 packets active dry yeast
- ¼ cup warm water
- 5½ cups all-purpose flour, plus more for handling the dough
- 2 teaspoons salt
- 2 cups warm water, or as needed
- 1 tablespoon extra-virgin olive oil for the bread bowl

FOR THE TOPPING

- 1 large onion, peeled, halved, and thinly sliced (about 2 cups slic
- 2 cups ripe cherry or grape tomatoes, cut in half
- ½ cup extra-virgin olive oil, or as needed
- 1 teaspoon coarse sea salt or kosher salt, or as needed
- ½ teaspoon dried oregano

1 To make the dough, dissolve the yeast in ¼ cup warm water a let it sit for several minutes, until it begins to bubble. Put the fl and salt in the food-processor bowl.

2 Stir together the active yeast and 2 cups lukewarm water in a spout measuring cup. With the processor running continuously, blend t flour and salt briefly, then pour in all the liquid through the feed tu and process for about 30 seconds. A soft, moist dough should gatl on the blade, with some sticking to the sides of the bowl. If it's ve sticky and hasn't come off the sides at all, incorporate more flou tablespoon or two at a time, to stiffen the dough and bring it togeth If the dough is dry, process in more water in small amounts.

3 Turn out the dough onto a lightly floured surface, scraping t bowl and blade clean. Knead by hand for a minute, using as lit flour as possible, until the dough forms a smooth round, still s and a bit sticky. Coat a big bowl with the tablespoon of olive oil, dr in the dough, and turn it to oil it all over. Seal the bowl with plas wrap, and let it rise in a warm place until doubled, about an hou

4 While the dough is rising, toss together the sliced onion, cher tomato halves, 4 tablespoons of the olive oil, and ½ teaspoon s in a small bowl, and let them marinate.

5 Coat the baking dish or pan, bottom and sides, with 2 tablespoo or more olive oil. Deflate the risen dough and lay it in the pa Gently press and stretch it into an evenly flat round that fills th pan. If the dough is resistant, let it relax for a few minutes befo stretching it again.

6 Lift the marinated onion and tomatoes out of the bowl with a sl ted spoon, draining off the juices. Scatter the vegetables all over th focaccia, and lightly press in with your fingertips, creating dimpl in the soft dough. Finally, drizzle the marinating oil over the top

7 Let the focaccia rise, uncovered, for about 20 minutes. Set a ba ing stone, if you have one, on a center oven rack and heat to 42 Just before baking, gently dimple the dough again with your f gertips, and sprinkle another ½ teaspoon coarse salt all over.

8 Bake the focaccia for about 20 minutes, rotate the pan back front for even cooking, and bake another 10 to 15 minutes, or eve longer, until the bread is golden brown and the onions and tom toes are nicely caramelized.

9 Remove the pan, drizzle another tablespoon or two of olive o over the focaccia, and crumble the dried oregano, scattering it o top. Let the focaccia cool for at least 15 minutes before slicing. Ser it warm or at room temperature.



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DEVON MAKES THE MUSSELS

This is just the kind of recipe that I love and that my family hates. "This is dinner?" and "Where's the meat?" are two of the more repeatable comments. *Farro* resembles the coarse bulgur wheat you use to make tabouli, but it is usually served hot. Somewhere between a soup and a stew, this is a homey, filling dish.

I didn't have the time or patience (nor do you, I'm betting) to soak and cook the beans. I used canned beans. And chopped canned tomatoes, too! I sautéed all the chopped vegetables plus a clove of garlic in the olive oil, added the rinsed *farro* and the water to cook it in.

Once the *farro* was tender, I added the beans and proceeded with the recipe. I like this on the soupy side—you can add the juice from your canned tomatoes to increase the liquid in the recipe. Really good olive oil and freshly chopped parsley drizzled over it all at the last minute really woke up the flavors.

TO PREPARE IN ADVANCE: Cook the beans and *farro* until tender, following recipe, and remove from the heat. Let them sit in the saucepan up to 3 hours (they will absorb liquid and thicken). Shortly before serving, cook and shuck the mussels. Stir the mussel juices into the beans and *farro*, then bring slowly to a simmer. Stir in the mussels, and finish as stated in the recipe.

MUSSELS WITH FARRO, CANNELLINI, AND CECI

Farro con Fagioli, Ceci, e Cozze

SERVES 6

- 1 cup dried chickpeas (*ceci*)
- 1 cup dried cannellini beans
- ½ cup chopped carrot
- ½ cup chopped celery
- 1 cup chopped onion
- 1½ cups cherry tomatoes, cut in half
- ½ cup extra-virgin olive oil, plus more for finishing
- 1 cup *farro* or pearled barley
- 1½ teaspoons coarse sea salt or kosher salt, plus more if nee
- ½ teaspoon peperoncino flakes
- 4 garlic cloves, crushed, peeled, and sliced
- 2 pounds mussels
- 4 tablespoons chopped fresh Italian parsley

1 Rinse the chickpeas, and place in a bowl with cold water c ing them by 4 inches. Do the same with the cannellini, in a sepa bowl. Soak both for 12 to 24 hours.

2 Drain and rinse the chickpeas, and put them in a big sauce with about 7 cups of fresh cold water. Set the pot over medium-h heat, and drop in the chopped carrot, celery, and onion, the hal cherry tomatoes, and 4 tablespoons of the olive oil. Bring the w to a boil, partially cover the pan, and adjust the heat to mainta steady, bubbling simmer. Stir occasionally.

3 After the chickpeas have cooked for an hour, drain and rinse cannellini and stir into the pot. There should be at least an inch o uid covering the beans; add more water if necessary. Return to the l partially cover, and simmer for 45 minutes, stirring now and then

4 Rinse the *farro* grains in a sieve, and stir in with the beans, al with the 1½ teaspoons salt and ¼ teaspoon of the peperonc There should be about ¼ inch of liquid covering the beans a grain; add more water if necessary. Return to the boil, parti cover, and simmer for about 30 minutes or longer, until the be and the *farro* are tender—add water if needed to keep the be and grains barely covered with liquid as they finish cooking. Wh they are done, most of the surface water should have been absorl or evaporated, but the stew should be slightly soupy.

5 While the *farro* cooks, prepare the mussels. Pour the remain 4 tablespoons olive oil into the sauté pan, and scatter in the ga cloves and remaining ¼ teaspoon peperoncino. Cook for 3 minu or so over medium-high heat, until the garlic is lightly colored, th add all the rinsed mussels at once. Tumble them around the p quickly, to coat with oil, and put on the cover. Cook over high h for about 2 minutes, shaking the covered pan a couple of times, j until the mussels are open, and take the pan off the stove.

6 Shuck the mussels right over the pan, letting the juices and m drop in. Discard the shells (and any mussels that did not open) you like, leave a dozen or so mussels in the shell for a garnish.

7 When the *farro* and beans are cooked, pour the shucked muss and their juices into the pot and stir well—the consistency shou be rather brothy. Heat to a boil, and cook for just a minute, to ma sure everything is nice and hot. Taste, and adjust salt. Stir in t chopped parsley, and spoon portions into warm pasta bowls; g nish with unshucked mussels if you saved them. Drizzle good oli oil over each, and serve immediately.



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COOKIE CRUMBLE

Fregolotta

MAKES TWO 9-INCH COOKIES FOR CRUMBLING, SERVING 12 TO 14

- 2 tablespoons soft butter for the pans
- 6 ounces (about 1¼ cups) whole unblanched almonds, toasted
- 1 cup plus 3 tablespoons all-purpose flour
- 1 scant cup sugar
- ¼ teaspoon salt
- 3 large egg yolks
- 6 tablespoons heavy cream, or more if needed

1 Preheat the oven to 350°. Assemble the springform pans, and butter the bottom discs and about an inch up the sides.

2 Set aside two or three whole almonds, and chop all the rest coarsely into chunks the size of chocolate chips. Stir the flour, sugar, and salt together in a mixing bowl, and toss in the chopped almonds.

3 Beat the yolks together briefly, and drizzle all over the dry ingredients. Toss with a fork to blend. Drizzle the cream over by tablespoons, tossing and stirring to moisten the nut mixture evenly. It should be crumbly but not floury; add a small amount of more cream if necessary.

4 Pour half of the crumb mixture into each buttered cake pan. Spread and press the crumbs down lightly in an even thick layer covering the bottom of the pan.



5 Bake for about 25 minutes or more, unti the cookie rounds are nicely browned an starting to shrink from the side ring of th pan. Let them cool, then remove the sprin form side rings and bottom disc.

6 To serve, set the *fregolotta* in front of you guests on the table, with one of the reserve whole almonds underneath it. Smack th *fregolotta* in the center with the back o a spoon.

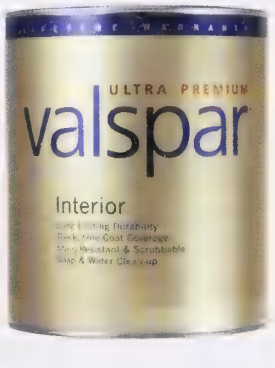
7 Serve as a garnish with poached fruits o ice cream, or enjoy a crunchy piece al b itself with a cup of espresso. The leftove are great for breakfast with *caffè latte*.

DEVON MAKES THE COOKIE CRUMBLE This is the little black dress of cookie recipes. It goes with everything—a cup of coffee, a glass of wine, fruit salad, or a few berries. Your children will nibble the edges after school, and the recipe is so simple you can encourage them to make it for you.

Of course I had to change a few things to make it even simpler. I didn't use a springform pan. I just buttered a cookie sheet and spread the dough into a rough circle. The thinner edges will burn if the dough is not an even height, so keep pressing the edges toward the center to thicken them up. I cut mine into wedges when it was cooling, but you can also serve it whole and let people break off their own rough pieces.

I found that toasting the almonds for a few minutes and then letting them cool before chopping gave the cookie a fresher, nuttier flavor. More good news: I reduced the sugar to half a cup with no complaints from my family, who feel that my focus on healthy eating is really dumb. And yes, it keeps for days.

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If you want to know where decorating is headed, take a look at your clothes. If you're a woman, you're probably mixing it up more than ever, buying more of the little luxuries, sticking to a few colors that really feel like you. If you're a man, you've certainly loosened up and taken it all down a notch lately. More and more, we're just being ourselves, living our one true style, all the time. And now it's happening at home: Our rooms are looking like us, too. We're living more casually, more personally, with more of the little everyday luxuries. June is the perfect month to make your house look more like you. Why don't you paint a room your signature color, change a dressy pair of curtains for casual new sheers, remove one accessory from every tabletop? Why not...lighten up!



STEPHEN DRUCKER, EDITOR IN CHIEF



INTERIOR DESIGN BY CHRISTOPHER MAYA
INTERVIEW BY CHRISTOPHER PETKANAS
PHOTOGRAPHS BY JOHN GOULD BESSLER

A Deep Calm

White, taupe, cream—and a touch of blue and green. What could possibly be more peaceful?

RISTOPHER PETKANAS: You make a very persuasive case for ale, soft-spoken palette. For all its mutedness, it still feels sh, even rich.

RISTOPHER MAYA: Because the owners of this new house in w Jersey have two young boys, I didn't quite believe it when y told me they wanted light colors, including a lot of whites, ams, and taupes. Usually it's the last thing I hear when there children involved. But their color preferences made the job pecially interesting to me—I liked the challenge of satisfying ir desires while at the same time making the place practical d functional. A white carpet is unheard of in a family room, t this house has one. One other thing that made this project nteresting is that it was the husband who made all the design cisions. More and more these days, men are getting involved the decoration of their houses.

e dining room projects a kind of relaxed formality. How did u achieve it?

clients wanted a proper dining room, but a casual one, for big dinners they give for their huge extended family. The ghtly unbuttoned look comes from the upholstered natural- en wall panels that are discreetly outlined with gimp. The sed paneling, which climbs to a height of four and a half feet, s a more decorous quality. The chairs are in the Louis XVI le but, to keep them from being too serious, they're covered a rich slate-gray wool rather than, say, a silk damask. A crystal andelier would have been too dressy; instead, we chose one brass and silverplate that contributes a lot of light even when it's not illuminated. The classic, simple hand-tufted wool rug is perfectly in keeping with the mood of the room.

While the colors in the music and family rooms are hardly emphatic, they are stronger and more varied than elsewhere in the house.

To create an aura of warmth and coziness, I felt strongly that some spaces should have a deeper and more developed palette, and the owners agreed. So to the music room I added a scale of greens, all picked up by the ottoman, including the grassy tone of the sofa and deep moss of its bouillon fringe. And to the family room I added a range of quiet, sophisticated blues. Understated is such an overused word, but that's how I think of these rooms, as livable, restful, and timeless. I wanted to create interiors you wouldn't tire of in 10 years.

It's so rare, and welcome, to see applied wall moldings in a newly built house—a truly inspired choice. They make the music room sing, if you'll forgive the pun.

Without being fussy, they're my attempt to suggest age and distinguish the house from your typical new assembly-line construction. I insisted that the paint, Farrow & Ball's wonderful London Stone, be brushed on by hand, which yields a marvelous subtle texture you can never hope to achieve with a roller. Gunmetal rods fixed directly to the walls allow the striped silk curtains to be opened much wider—and therefore let in more light—than if they were hung on poles with brackets. As grown-up as this room is, the two boys are completely comfortable practicing piano in it every day.





The breakfast room has a relaxed, cottagey atmosphere. What a great place to start the day.

The sense of calm you experience comes from the soft greenish-gray walls and the shape of the room itself—it's a perfect square overlooking a bluestone patio filled with topiaries. Because this is where the family takes most of its meals, the space had to be more child-friendly and easy-going than the rest of the house. Simple linen curtains, the country-ish touch of beadboard between the ceiling coffers, and a semi-rustic iron chandelier with a rustlike patina takes everything down a notch. Since the rug gets a lot of wear, I chose a wool sisal that will be very easy and inexpensive to replace.

The entrance hall has such a graphic, tonic quality, not to mention a great sense of arrival.

When I was hired, the house was still being built. The architect had planned the same plain limestone floor for the foyer and the rooms that lead off it, but I really thought the foyer should be treated as a space apart. So those creamy blocks of stone were laid within a mahogany grid, which was stained a dark walnut to match the banister and stair treads. The floor is just the kind of detail that gives the house soul.

You put two identical sofas back-to-back in the family room—why?

It's so the parents and children can be "alone together," if you see what I mean. One sofa—the one the kids are usually on—faces the television. The other is turned toward the towering fieldstone fireplace and anchors a grouping of custom-upholstered furniture arranged for conversation. Everyone's happy. And yes, that's white velvet on the club chairs.

There's nothing more luxurious and civilized than a bedroom with a dedicated sitting room.

A pair of pocket doors separates them, but to create the feeling of a contiguous sanctuary, I treated the two spaces as one. They have the same silk curtains, Elizabeth Eakins rug, and parchment wall glaze.

What are the advantages of glazing?

For me it's all about depth, not shine.

PRODUCED BY LISA McGEE. STYLIST TODD MOORE






"Though two very sportive young boys live in this house, their parents refused to make it childproof—light colors reign." CHRISTOPHER MAYA
Van Gogh













A "little supper club" in the dining area has an orange banquette covered in top-stitched custom-dyed leather from Caldelle, Ltd. Chair upholstery and the unlined striped curtain fabric are from Clarence House. An agate bowl on a 1940s Jansen side table is from Ruzzetti and Gow and the vintage Moroccan lantern was found at Kim Fiscus. Center table and lamps were designed by Chad Eisner.



KEEPING IT SIMPLE

INTERIOR DESIGN BY CHAD EISNER
INTERVIEW BY CAROL PRISANT
PHOTOGRAPHS BY KARYN R. MILLET

CAROL PRISANT: Except for all that fabulous light, it's hard to believe that this is a California beach house.

CHAD EISNER: My client and I wanted something different from the usual beige Orange County decor. But you don't have to paint things lemon just to be different. You don't want to make it look like Tanzania or France, either. I wanted more of an old beach bungalow feeling, kind of "salon at the beach." That's why it's got heavier fabrics, which are unusual for a beach house—leather, corduroy, and silk velvet.

This is a row house, though. Tell me how you kept it from feeling claustrophobic.

First of all, the curtains. There are absolutely no linings, so you get diffuse, filtered light. And no carpets—not just because the floors are beautiful, but because my clients lead an active life here, and that means sand.

The floors really are beautiful.

They're hand-planed walnut, which add to that ramshackled bungalow look I was after, even though this is obviously new construction. In a way, too, bare floors add to the feeling of an old beach cottage.

I like the dining room curtains. They look like a man's shirt.

They do! Striped drapery fabric looks like an Etro shirt.

And that chandelier?

Well, the chandelier was kind of a stretch. It's so gold. But it does pick up the gold on the picture frames in the art collection.

The way you've hung the art is remarkably unstuffy.

There are several really important pictures here, but I didn't want to display them reverentially. It seemed better to say "Look, we have some great art in this house, but we're not taking ourselves too seriously." So I mixed really good paintings with groupings around a mirror, for example, and even around a small TV. I didn't go so far as to put any in the kitchen, though.

I take it these aren't kitchen people.

My clients joke that they can burn water, so the kitchen is really set up primarily for entertaining, with that big table as the buffet. We tried a center island, but it looked like a behemoth. Then we found that table. It had been used by an artist and came with lots of scars, which is why no one ever has to worry about staining or cutting it. The built-in millwork and the surrounding cabinets are the same dark color we used throughout the house.

Speaking of color, your choice for the master bath is gorgeous. And the bath is probably the "beachiest" room in the house.

It's a lighter version of the paint in the bedroom, which I first saw at an art gallery in France. In our original design for the bathroom, there was a long cabinet along the window wall. But we decided that paneling would not only improve the view from the bedroom, it would create a small shelf for bottles and toiletries. Given the room's small size, it also turned what would have been side-by-side sinks into back-to-back sinks. I like the way they look—though you can see your mate in the mirror! The curtains are almost as fine as a linen napkin, and we hung them on the lightest rod. I thought the painting of the nude and the mahogany pot cupboard would add some wit and weight to the room.

There's wit and weight in the guest room, too.

Definitely, though it may be more subtle. For example, you know how the English typically do a room in one floral chintz? Well, we did a modern interpretation of that. We used a geometric graphic print on everything. Then we put an old ship chest at the foot of the bed as a kind of subliminal nod to the idea of the weary traveler. More than anything, I wanted guests to feel really special in this room. And I kept the bedding light in the bedrooms—we're in Southern California.

PRODUCED BY KATHERINE PEARSON



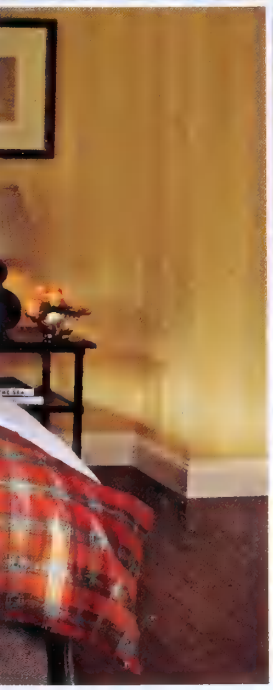








clockwise from the left: In the living room, Ralph Lauren paint from Pratt & Lambert® creates a velvety backdrop for a sofa covered in Ralph Lauren corduroy and for Rogers & Goffigon's Cotswold II curtains. The coffee table is a custom piece by Elenar Kerman; cabinets painted Pratt & Lambert's Flint Ironstone; Palecek chairs; and in DeLeery & Lane fabrics. Above an English chest in the master bedroom, a salon-style grouping of art brilliantly incorporates the flat-screen TV. The only wallpaper in the house is the Farrow & Ball stripe in the guest bedroom, where the custom upholstered bed is smartly turned out in Rogers & Goffigon's Tartans headboard and skirt, and covered in an antique textile from Nathan Turner Antiques.







OPPOSITE: In the master bathroom, walls painted in Solitary and paneling painted in Silver Birch, both by Pratt & Lambert, are a perfect complement to Waterworks sinks, faucets, ceiling fixtures, and marble flooring. THIS PAGE: The antique chair in the master bedroom is covered in Colefax and Fowler's Clandon fabric. On the walls, Pratt & Lambert's Woodgate paint.
FOR MORE DETAILS, SEE RESOURCES.



INTERIOR DESIGN BY RUTHIE SOMMERS
INTERVIEW BY FRANCES SCHULTZ
PHOTOGRAPHS BY DON FREEMAN

WATER COLOR

Nothing evokes the ocean like a house of powdery blues. You can live on the water no matter where you are.

FRANCES SCHULTZ: This diminutive—and extraordinary—late-18th-century house was restored several years ago by the previous owner, Steven Gambrel, who is an incredible interior designer and architect, a tough act to follow. You live in L.A., the house is on Long Island, and the budget was limited. Add all this up, and there *must* have been some design challenges for you. There must have. Was it difficult?

RUTHIE SOMMERS: Not really, just because the house itself is so fantastic, with those wide-planked floors, tongue-and-groove walls, the molding around the windows. We were lucky that Steven had done such a nice job preserving the integrity of the old house. It already had so much character you almost didn't want to decorate it. Some of his colors worked so well for us, we kept them. Why fix what isn't broken?

Which partly explains why there's such a light touch throughout the house. There's hardly even a curtain. Must one always go about with their makeup on and stomachs held in?

RS: A lot of the windows do have shades. But half of being out here in Sag Harbor is the light. Also, this is a second home for a young couple, who wants to grow in the house, and who did not want a decorator-y look.

The owners are Margot Brunelle Fooshee, who is head of marketing for the J. Crew clothing company, and her husband, right? And they're friends of yours?

RS: Friends who became clients, and they're such good friends that this is really more about that than about a decorator telling them what to do. It was very much a collaborative effort, and our goal was just to get their house to a point where they would be comfortable, and could entertain in a stylish and affordable way. Margot's husband was sort of in the passenger seat in the design process, but he made sure all along the way that

The astonishing swimming-pool-cool hall color in the foyer—Blue Seafoam by Benjamin Moore—instantly won over Margot Brunelle Fooshee and her husband when they first saw this Long Island house. A chair in a harmonizing color was a gift from Margot's mother, from the family's summer house in Nantucket. Preserved 18th-century floorboards were simply sanded and waxed.







A breezy and comfy sitting room is furnished with Style and Barrel sofas covered in cotton duck and an antique chest that holds pillows, blankets, books, and games. Straw rug from Pottery Barn. Yankee Lang Island nautical chart was a gift from Margot to her husband. Wall is painted by Benjamin Moore.

we weren't going to, as he put it, "design people out of the house."

Margot, do I detect a hint of the retailer's breezy, modern, ice cream-and-Kool-Aid-colored crisp preppy look in the house?

MARGOT BRUNELLE FOOSHEE: It does have that style about it. There's definitely a mix of high and low, and a color sensibility and eye for detail and quality—all those things I live by. And we obviously wanted our house to feel comfortable and laid-back.

The color message comes across as soon as you walk in the door.

MBF: Yes! That unexpected bright blue is what made me fall in love with the house. Stephen had chosen it, and it's a twist that we really responded to. With a house like ours, it would be easy to fall into a decor that reflects an old historic house, but that's not what my husband and I are like.

How did you arrive at the color schemes?

RS: It was such a great palette to start with—the turquoise entry and those taupey whitewashed floorboards. Everything looked good against them, from white chinoiserie to a dark mahogany table. In the living room we wanted to be a little more daring, so we paired black with lavender. The natural inclination in a house like this is to go pale—but the darker colors add punch.

That bright orange and white wallpaper in the guest room is an unusual choice for a bedroom.

MBF: That's me again wanting to do something unexpected. I didn't want to hide the room's low ceilings. I just wanted to create a happy, fun room. That crazy bright print does exactly what I was hoping it would.

The master bedroom must feel like sleeping in a big white cloud.

MBF: I absolutely love it—so open and light and airy. As soon as I get to the house it's the first room I go to and hang out in, because I feel like I'm out at the beach.

Ruthie, how do you deal with these doll-size rooms?

RS: Who needs a big house these days anyway? The low ceilings are part of the charm. And small rooms are fun to do because you have to think.

Does that little sitting room really get used?

RS: It is teeny-tiny, but they wanted to make sure if they had friends over, or nieces and nephews visiting, that there was a comfortable place where they could put their feet up on coffee table and hang out and watch TV. This is a house that screams, 'I'm at the beach! Relax!'

PRODUCED BY DAVID M. MURPHY


MEYER'S
MEYER'S
BOSCH









OPPOSITE: With modern amenities and vintage touches, the kitchen has old pendant light fixtures, no-fuss zinc countertops, and chairs rescued from a friend's basement and painted a sunshiny yellow. A pine chest, ABOVE, serves as a bar at the opposite end of the room, crowned by a sunburst mirror from Mecox Gardens. TOP LEFT AND CENTER: A reclaimed vintage camelback sofa gets a cool covering of sky blue linen, with a pair of French chairs, wicker slipper chairs, and faux-bamboo cocktail table, all from Ruthie Sommers's L.A. store, Chapman Radcliff Home. Carpet from West Elm. LEFT: In the distinctive dining room, chinoiserie dining chairs surround an antique card table. The drop-leaf table against the wall (with amazing vintage palm tree lamps from Chapman Radcliff Home) can take center stage to seat ten.



OPPOSITE AND BELOW (CENTER) LEFT: The master bedroom has a restful absence of clutter. Custom tester bed by Robert Fooshee. Drop-leaf table from Wertz Brothers in Los Angeles, lamp from Laurin Copen Antiques in Bridgehampton. Striped rug, Dash & Albert. LEFT: Thibault's South Beach wallpaper finds its way happily to a Long Island guest room. Bed linens from Kate Spade. Round table, Art Deco chair, and bedside lamp are from Chapman Radcliff Home. BELOW: In an upstairs hall painted Benjamin Moore's Blue Seafoam, a painted dressing table and mirror from Now/Again in L.A. holds a shell-filled apothecary jar from English Country Antiques. BELOW LEFT: The door off the kitchen leads to an outdoor shower.

FOR MORE DETAILS, SEE RESOURCES.









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INTERIOR DESIGN BY DAVID
INTERVIEW BY DAVID COLMAN
PHOTOGRAPHS BY JOHN GOULD



and elegant seating group around a massive Giacometti bronze table in this New York apartment's living room, a warm and serene space from which to enjoy the Hudson River view. Almost everything in the room was custom-made for the project: the glass folding screen, the sofa, armchairs, campaign-style folding chairs, side lamp-tables, and even the bronze coffee table; the floor was custom-aged to give it warmth and depth.



The owners brought to the apartment a suite of antique dining chairs, newly upholstered in gauffraged leather, which Easton complemented with one of his favorite designs—a telescoping dining table that can easily be resized to fit 6, 8, or 10 people. OPPOSITE: The kitchen features anigre-finished cabinetry and zinc countertops—and as little chrome as possible, because Easton prefers the look of brass. (Chrome was unavoidable on the Noguchi breakfast table and Knoll chairs.)

VID COLMAN: You've always been asso-
ated with traditional ease and elegance.
it's surprising that you've done an
artment in a modernist glass tower by
chard Meier. Traditionalism meets mod-
nism. How did it come about?

VID EASTON: This is a couple I've worked
ith before—I did a house for them in
reenwich—and they're very traditionally
iented, so when they bought this apart-
ent in Manhattan, they called me.

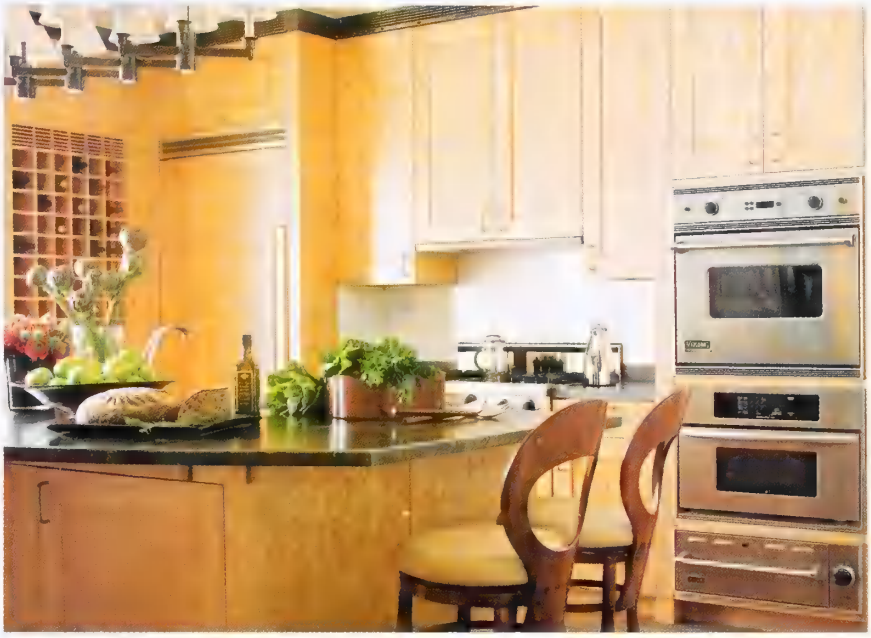
the clients are traditionalists, what
tracted them to the apartment? I
ther it wasn't necessarily the modern
chitecture.

hat attracted them to the building
as the location, the views of the Hud-
n River, the openness. It was a blank
nvas.

eing that you're not a modernist, was
is a challenge?

o, it was total fun. After all the tradi-
nal houses we do all over the country,
s wonderful doing a modern apartment
New York. I know I'm not usually asso-
ated with modernism, but I do find
me of it incredibly beautiful. One of
e most inspiring spaces I've ever been
is the Maison de Verre in Paris—the
ouse of Glass—designed in the early
odernist style. There was this amazing
nse of modernist beauty executed with
profound sense of elegance—which I
ink is often what is missing from mod-
n architecture. And I think of the archi-
cture of this space as what I would call
assically modern—it's not Frank Gehry.
me, the rigidity of the architecture is
bit boring. This space in its raw state
beautiful, but imposing and a little
ld. I think this kind of Miesian glass
x is hard to work with—and I felt that
e had to bring some levity to the space,
sense of play. So the first thing we did
as put in an S-shaped wall to separate
e front of the apartment from the back.
he curve broke the rigidity—it was not
ly a separation device, but a sculpture.
e also felt it was important to separate
e kitchen from the dining room, so we
t the curved wall between them, which
ves the kitchen a sense of autonomy
ithout completely cutting it off.







time, a sense that there are separate
rooms. How did you accomplish that?

This is one-room living with a combination of living room, library, and dining area all tucked into the long space. We broke up the space further with two large mahogany-and-glass folding screens we made. They lend an informal elegance to the space and at the same time, they define the living areas.

This feels a lot warmer than most high-modern interiors.

The palette isn't the usual dead white you see in this kind of space. We definitely wanted something warmer, softer to the eye. This is pretty neutral. The dominant theme is parchment, the floors are just a bit darker than that, and there are only spots of color around. Even when we went for color, we wanted to keep a feeling of warmth and elegance, nothing too glaring. You get enough glare with the sun here. For example, we did the curved wall in Venetian plaster in a French gray, a very warm gray with greenish overtones.

The floor fits into that scheme perfectly.

The floor is the soul of a room. We had to

get it right! It works in two ways—just as we lightened the mood with the curved wall and the folding screens, we created another geometric element by laying the oak floor in a herringbone pattern. Then we picked a very light warm brown tone and aged it with a sort of limed finish, to give it this feeling of history and pedigree. We did the same thing in the kitchen with a cork floor, which is not only warm to the eye but soft to walk and stand on.

It warms—it seems like the floor has been there longer than the building! I could see how the furniture adds to the effect. Some pieces, like the living room sofa, have a slightly midcentury feel, and others, like the campaign-style chairs in the living room and library, reference the 19th century. They don't seem vintage or antiquey exactly, yet not fit-and-new either. What's the provenance of these?

Actually, the provenance is all 21st-century David Easton—we designed and custom-made almost all the furniture in the apartment. The aim was to have furniture that was comfortable and also that could convey a kind of timelessness and elegance. The couple really wanted to bring some of the paintings and furnishings they had in the country to the apartment, so part of the goal was a mood that could work with these more traditional paintings in this kind of space. But it's interesting to note that what works in the country doesn't always work in the city. Another goal was to create furnishings that would visually almost float on the floor, with a sculptural quality. You really get a sense of that with these brass-and-wood "giraffe" tables next to the living room sofa. They're designed to take the place of a table and lamp, so there's one less visual thing to muddy up the space—and they're lighthearted, too.

Even the brass seems in keeping with this concept—there's almost no chrome anywhere in this apartment.

Brass is more elegant and still modern. I didn't want chrome. I've seen too much of that on the fronts of cars.

Spoken like a traditionalist.

Well, you know, the modern world can be cold enough—there's no reason that modern design has to be, too.

PRODUCED BY DORETTA SPRINGER
STYLIST GREGORY BISSONETTE





A niche was finished with terra-cotta-tinted Venetian plaster in the library. Eugene Berman's painting *New Years in Union Square* bought years ago by the owners never—until now—had a wall to call its own. The library features a novel television set that pops out of a cabinet. The sofa is covered in Limestone leather by Ashbury Hides; campaign chairs are covered in Renaissance Ochre by Travers. Sofa, chairs, and ottoman are custom pieces by Easton.

"One of the best things I did was talk the couple out of bringing in a baby grand piano, which they wanted in the library. I actually cut a piano-size piece of cardboard and showed them just how big it would be, and how much of the view it would block, before they saw what I meant." DAVID EASTON





OPPOSITE: A cast-concrete tub was custom made for the master bath. Easton calls it a "cocoon-like place of waking up in the morning," cast in shade. Elsewhere, the shower (with exposed-aggregate floor) is tiled with a water-splashed glass tile, which gives a sense of depth and luminosity to the walls — a deeply aquatic effect. Polished chrome faucets by Dornbracht. Steel and tempered glass shower enclosure by Wetstyle.


POPE
GREAT HOUSES OF IRELAND



In the master bedroom, a subtly upholstered headboard, against walls of pale blue-green fabric, is another one of the couple's long-treasured (and long-homeless) paintings, Japanese Lanterns by John Grabach. The custom-made desk, redolent of the design of the pair of 1940s French chairs, neatly fulfills two functions. One person can sit at a time with them, as because it opens on both sides, two people can have breakfast.

INTERIOR DESIGN BY MEG BRAFF
INTERVIEW BY MIMI READ
PHOTOGRAPHS BY SIMON UPTON

Lighten Up!

Living Color

Start with blue and white, add big splashes of red, and bring on the flowers of summer



MIMI READ: These days, the beau ideal of the summer house is pale, casual, and spare. Yet you've decorated your family's 1882 Newport summer house in rich layers of color and artifice. Why?

MEG BRAFF: The decor may not be weightless, but it is lighthearted. Because we use the house only part of the year, I felt I could go stronger in terms of stylized whimsy and color saturation. I wanted it to be expressive, even over-the-top. It is a bit formal—Newport itself certainly has a formal side—but because this house is snappy and fun, I feel you can dress it up or keep it really casual.

How did you begin furnishing the living room?

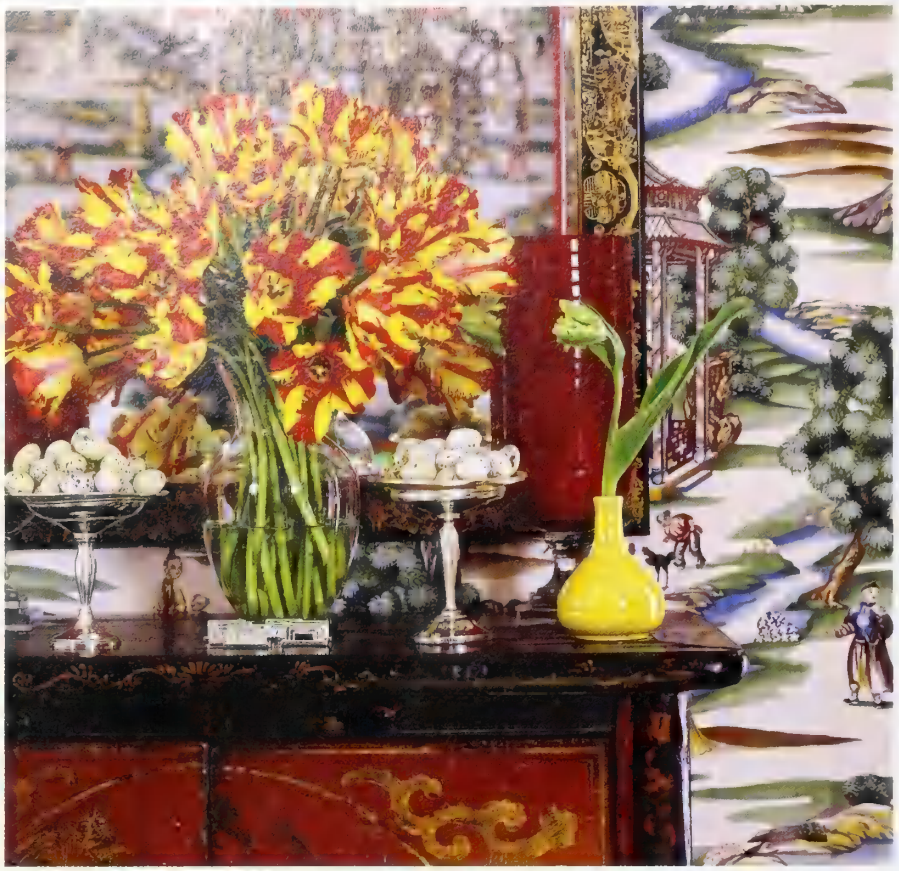
With the antique Chinese carpet. That gave me the color palette. Those Chippendale chairs came from Christie's, and I've had them in my basement a long time—they were blue, but just before Christmas I painted them red to introduce that red thread into the room. Then I just added those coral-red pillows. Above the sofa is a very pretty Chinese screen that gives the room scale.

You've used lots of chinoiserie in this house. Is it a passion?

I love the glamour, fun, and whimsy of chinoiserie. Besides, there's a long history of Chinese influence in Newport. . . . And have you



Controlled splashes of red add spirit to the living room, where Brait mixed glamorous chinoiserie pieces with old-fashioned ones to give traditional decor a smart, modern spin. A light-back Bridgewater sofa Brait has had forever was reupholstered by Michael Milillo in Duralee cream linen. The blanc de Chine ceramic garden seat came from Franklin & Company.



LEFT: Parrot tulips and cadmium yellow vases play off Scalamandré's seven-color Shanghai scenic wallpaper. OPPOSITE: Coaxin all possible sophistication from a primary color palette Braff created a dining room where lighthearted glamour prevails. The mantelpiece is painted in Farrow & Ball's Blazer. The round table is from White Fine Furnishings Chinese-style fretwork lacquered dining chairs are from C. Bell. The chandelier is by Currey & Company.

ever seen the Chinese teahouse on the seaside cliffs at Marble House? That's the summer house William Vanderbilt gave his wife, Alva, for her 39th birthday. Well, the teahouse is a fabulous folly beyond compare.

Speaking of chinoiserie, there's a whole lot going on in the dining room. There's a lot going on in just the wallpaper!

The wallpaper is called Shanghai and it's a seven-color chinoiserie toile from Scalamandré. The scale is very big, and it gives you a great color palette to work with. All that scenery means you don't need any art on the walls—in fact, art would be one step too far.

The brass sunburst, the Chinese Chippendale–style chairs, and the beaded chandelier all have strong presences as well.

The chairs are comfortable new ones. So is the chandelier—it's a new piece, not Chinese at all, but I thought it was fun and a little unexpected. The wooden beads have a beautiful brushed gold finish. Someday I'll use it in a more austere, traditional setting where it's the one piece that provides the punch.

When you move to the library, all the pattern has jumped off the wall and onto the furniture. You've mixed so many totally different genres of patterns in here, and yet it all works.

It's funny, I bought the sofa and those William IV armchairs facing it at auction and I've never reupholstered them. The chairs are covered in an old Clarence House print, a bit out of style in a way that appealed to me. It's a little more of that old-fashioned feeling I like to mix in. The animal print and the striped chairs just add more warmth.

The breakfast room has more of a classic summer house look—it's a much lighter and brighter, full of straw and bamboo.

I love those bamboo dining chairs. I think they look great with that old farm table. The six side chairs are old and the two armchairs are new ones. And I used simple bamboo matchstick blinds that I think are so useful in a lot of different types of se tings. The carpet is totally indoor-outdoor, so it doesn't slip, slid or stain. Did I tell you I have four kids?

You didn't. Boys or girls?

All boys. My oldest is nine. The kitchen island is nice and gen erous. We do a lot of projects there and sometimes they hav breakfast there, depending on how many people show up at onc We also make what we call candy bar ice cream there. Whereve my family goes, there's an ice cream maker.

OK, now I'm upstairs in the master bedroom, and I take it al back about your house looking rich, layered, and dense. Thi room is buoyant, and summery as a daylily.

I started with the wallpaper, a fresh celadon stripe. The curtain are a slightly darker green chintz. It was a very tricky window t dress, 13 feet long. I didn't want a big heavy curtain treatmen that would call attention to it but, rather, something simple tha would blend and soften it.

Why does the color in the room look so balanced?

There's a lot of white trim and white bed linens cutting through the color. And the antique bed is a lighter wood than most fou posters, but it still has a bit of that old Newport feel.

What's your husband's favorite spot in the house?

He loves the master dressing room. It's blue and white, very fres and summery. It has a TV, a great desk for writing letters or using a laptop, a private phone, and a lot of nice closets.

Where do the children hang out?

On the third floor. All their bedrooms are there, plus a playroom It's really set up for having people visit. We have tons of cousins and friends, love having them around, and that to me is what summer's all about.

PRODUCED BY SENGA MORTIMER AND DAVID M. MURPHY









LEFT: Farrow & Ball's Plain Stripe blue wallpaper with Stone Blue painted trim gives the library walls mysterious depth, making it an atmospheric backdrop for evening cocktails. Braff found the Heriz carpet, sofa, and armchairs at auction. The cocktail table is by Brunschwig & Fils. White ceramic pagodas on the mantel are from Franklin & Company. Above the sofa are new prints of Chinese palaces from Trowbridge Gallery, London. ABOVE: Delightfully busy and engaging Jardin Chinois Red wallpaper from Waterhouse Wallhangings masks the flaws of an awkwardly shaped powder room. The window shade is Cire red linen by Lee Jofa with Clarence House Greek Key tape.





ABOVE: Braff celebrates summer in an open, light-filled breakfast room with antique bamboo dining chairs from Shi & Erhard. She found the lighthearted chandelier at Chelsea House and painted it red. RIGHT: Newport-based architect Steven Laurin designed the kitchen island, reminiscent of a farm table except for its top of Caesar stone, a quartz composite from CaesarStone USA. Braff chose the Sloan Street Shop Light, a large double pendant fixture from Visual Comfort, to balance out the large island and warm up the room: "It's more atmospheric than recessed lighting, and it's nice having linen shades as opposed to metal ones."

"I actually like very plain kitchens. This one is solid and timeless—it has a wood floor, a subway tile backsplash, stainless-steel appliances, and old-fashioned cabinets." MEG BRA









LEFT: Braff's first purchase for the master bedroom—an antique barley twist four-poster bed—gives great calm to the space. The bedskirt is Bijoux Stripe by China Seas through Quadrille. The pair of chairs flanking the fireplace are from Franklin & Company and they're covered in a Brunschwig & Fils animal print. The Poppy sisal rug is from Country Carpet & Rug. Bedside lamps are by Shine. ABOVE: Fresh and clean in blue and white, the master dressing room has a white desk from Bungalow 5. If an old piece isn't terribly valuable, Braff has no qualms about painting it. The vintage desk chair was a darker color when she first found it at Franklin Cruise Antiques.

FOR MORE DETAILS, SEE RESOURCES.

SEE MORE OF THIS HOUSE AT HOUSEBEAUTIFUL.COM



THIS PAGE: Seen from another angle, the master dressing room has nothing to do with staying in touch with the office and everything to do with kicking back. Chinese Lattice wallpaper from Bob Collins has a fun, 1950s resort look. Echoing its colors and lines is a blue-and-white pillow from Williams-Sonoma Home. Above the sofa are black-and-white prints of America's Cup races from Trowbridge Gallery. OPPOSITE: Brad sees desktops as another opportunity for beauty. The large fish vase filled with ranunculus is from Franklin & Company. The pens are from www.asianideas.com.


PERLE NOIRE

KITCHEN OF THE MONTH / LOS ANGELES

In his own kitchen, designer Michael S. Smith goes for a classic English look, with the kind of patina that suggests it has been there forever. PHOTOGRAPHS BY GREY CRAWFORD





The 60-inch BlueStar RNB Heritage Classic range has six burners, two extra-large ovens, and a professional-style raised griddle and infrared broiler. The metal hood is custom-made with an antique pewter finish. OPPOSITE: The hanging lights under the barrel vault are from Ann-Morris Antiques. The refrigerator is by Sub-Zero. The floor is reclaimed fumed brown oak from www.baba.com.

CHRISTINE PITTEL: You tore down a 1950s ranch and built a classic English house. How would you describe the kitchen?

MICHAEL S. SMITH: It's not pretty English, it's more masculine English. My favorite rooms in English houses are entrance halls and kitchens, because I like the severity of those spaces. Form follows function. In movies like *Gosford Park*, I'm always looking at all the back-of-the-house stuff. I wanted to play up the idea that this was a great old service kitchen.

That stove deserves a white-aproned cook, but it's the hood that really injects age into the design.

Oscar Shamamian, the architect who worked with me on the house, designed the hood—very Jules Verne meets the Industrial Revolution. The stove is a BlueStar, the best professional stove you can get for a house, according to my research.

It's a galley kitchen, but who even notices with that ceiling?

Edwin Lutyens, the great English architect, was all about shape, and this is my Lutyens barrel-vault ceiling. It gives a sense of ceremony to a narrow space. The kitchen is smaller than I would want—I was restricted by the size of the old house—but it's really functional. Everything is within reach.

So how come it feels so much bigger than it is?

Because of the ceiling height and the fact that it's laid out as a sequence of rooms—laundry, pantry, kitchen—culminating in the breakfast room, like the light at the end of a tunnel.

The enfilade lets you borrow space, in a way.

Exactly. The architecture sets up the vista, and the eye automatically goes to the farthest point. The glass-fronted refrigerator and cupboards also help by giving a sense that there's more depth, which makes the room feel less closed-in.

It's both grand and modest—there's the vaulted ceiling, yet the cabinet hardware is straight out of the servant's quarters.

But every piece, including the faucets and doorknobs, is sterling-plated, softer and more beautiful than regular nickel, and it's a finish that shifts with the light and changes. Just like the limestone countertops. Citrus stains them. Every once in a while I'll have them cleaned, but I like the fact that they're not static. People admire old stone but when it comes to their own house, they want something pristine. Not me. The floors are just waxed, no urethane. Everybody tried to talk me out of it, but putting anything else on them just doesn't give the same effect. I try to walk the walk. If I have counters that stain and floors that need to be waxed, then I can say with great confidence, hey, don't be afraid. It requires some maintenance, but it's worth it.

What prompted the octagonal breakfast room?

I just think it's pretty. It may be unfashionable these days to define rooms instead of leaving it all one giant unformed space, but I think humans like pleasing geometries and regular shapes. I leave the French doors open all the time. It's easy to go in and out—a standard part of life in California.

PRODUCED BY KATHERINE PEARCE



On the backsplash, handmade Moroccan Bejmat tiles by Mosaic House have an opalescent quality. The grout is tinted taupe to suggest age and echo the Lagos Azul limestone counters from Walker Zanger. Both sink and faucet are from the Michael S. Smith Town Collection for Kallista. Architect Oscar Shamamian found room on the left for a shallow cupboard to hold a selection of teas.



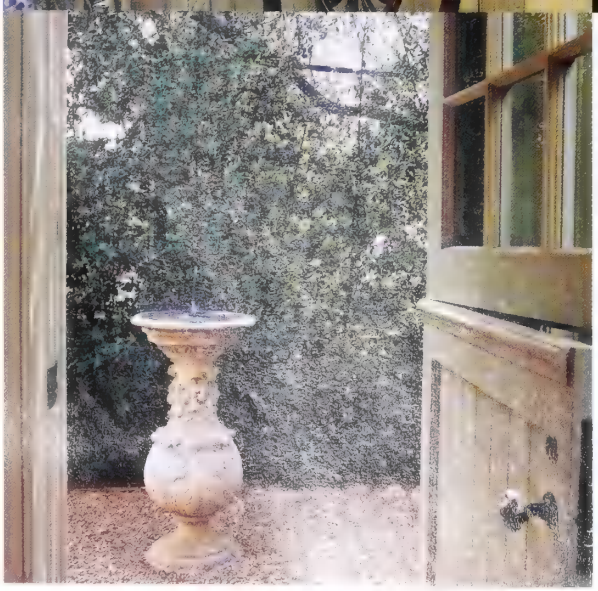


LEFT: The breakfast room is hung with Moghul Panel hemp curtains from the Jasper collection by Michael S. Smith. George III mahogany chairs surround a William IV rosewood pedestal table. The lazy Susan in the center dates from the Georgian era. The painted wood and metal lantern is from the Jasper collection by Michael S. Smith.





ABOVE: The breakfast room wallpaper is Irina Check by Michael S. Smith for Cowtan & Tout. Smith bought one 18th-century English corner cupboard at auction and then had the other made to match. ABOVE LEFT: The inexpensive blue-and-white dishes from www.okadirect.com, one of his favorite mail-order companies, set off a white Ehea tureen from Richard Ginori. LEFT: A Dutch door painted in Farrow & Ball's French Gray leads to a sundial and the dog run.



BELOW: **The octagonal breakfast room is like a little temple in the garden. It gives Smith the pleasant sense of eating outside, while shielding him from the direct sunlight. Five pairs of French doors lead out to the terrace, paved in Turkish travertine.**
FOR MORE DETAILS, SEE RESOURCES.



THE LOOK KITCHEN OF THE MONTH

Corner cupboard... Dutch doors... aromatic herbs... hand-thrown pots. Here's how you can create the classic look of Michael S. Smith's English-style kitchen



1



2



3



4



6





7

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ASK THE DOG SHRINK/KATHY SANTO

CDs to relieve her fear and trembling... toys that will occupy your dog for hours

Q My dog is terrified of fireworks. I'm already dreading the 4th of July because she'll cower and quake, and there'll be no consoling her. Is there anything I can do to help her?



Trainer and behaviorist Kathy Santo is the author of *Kathy Santo's Dog Sense* (KNOPF). Send questions to KATHYFORHB@HEARST.COM or visit her Web site (WWW.KATHYSANTO.COM).

A THERE IS A TECHNIQUE called sound desensitization that works wonders with dogs who are afraid of loud, startling, or uncommon noises. Simply put, if you play a high-quality CD of fireworks once a day for a few weeks, your dog should become desensitized to the sound.

You can order desensitization CDs from dogwise.com. The one I like best is Sound Socialization ($30) by O'Neal Hendrix, which has lots of other sounds on it as well, including sirens, infants crying, children playing and screaming, traffic, tools—and even the vet's office. One sound phobia that is hard to cure is thunderstorms. They occur with a combination of environmental changes such as static electricity that are impossible to re-create.

You begin by playing the CD quietly, and gradually increase the volume each day until it's at a normal level. Pacing is critical. Increasing the volume too quickly—before your dog begins to behave in a calm manner while the CD is playing on low—will almost guarantee a relapse.

On average, it should take three to four weeks to desensitize your dog, so it would be a good idea to start now if you want to be ready for the 4th of July.

In the meantime, if there's a chance your dog will be exposed to fireworks before you complete the program, your best choice is to stay indoors with her until the fireworks are over. If you must leave the house, keep her safely confined with some white noise in the background—familiar sounds like a radio or television—and her favorite comfort toys.

Some dogs become so fearful they manage to escape from their homes, so be sure that her I.D. tags are on and up-to-date. A microchip is even better. ●



FOOD REWARD TOYS Stuffable toys are a must-have in my training school. Dogs are genetically programmed to forage for food, so a toy stuffed with peanut butter, cheese, or treats provides the mental challenge they need. The new Orbee-Tuff Produce toys, left (from $30 for a set of six, planetdog.com), are a huge hit with my dogs. Don't let the cuteness fool you: Even my toughest chewers were unable to shred them to bits. I also use Kongs (KONGCOMPANY.COM). There's a great contraption for entertaining dogs who are home alone all day. The KongTime automatic dispenser (from $70; kongtime.com) will "deliver" up to four Kongs at one- or two-hour intervals. My Jack Russell loves it. He's also crazy about the frozen stuffed Kong I take from the freezer and hide around the house!


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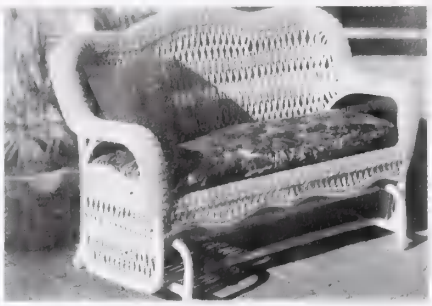
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n a remarkable turn of events, arguably one of the strangest in the history of cosmetics, women
s the country are putting a stretch-mark cream called ectin-SD® on their face to diminish the appearance of ines, wrinkles, and crows' feet. And, if consumer sales ny indication of a product's effectiveness, StriVectin-SD thing short of a miracle. Women (as well as a growing ber of "Boomer" men) are buying so much StriVectin-SD finding a tube at your local cosmetic counter has me just about impossible. Has everyone gone mad? ... not really.

ntific Breakthrough or Dumb Luck?

though StriVectin-SD's functional components were dy backed by clinical trials documenting their ability to y reduce the appearance of existing stretch marks minent because of their depth, length, discoloration, and re)... the success of StriVectin-SD as an anti-wrinkle n was "dumb luck," says Gina Gay, spokesperson for -Becker, maker of StriVectin-SD.

/hen we first handed out samples of the StriVectin® ula to employees and customers as part of our market rch, the sample tubes were simply marked 'topical n' with the lot number underneath," Ms. Gay explains. the samples were passed to friends and family, the age became a little muddled, and some people used this cal cream' as a facial moisturizer. As we began to receive back from users, like 'I look 10 years younger' and 'My s' feet have visibly disappeared,' we knew we had ething more than America's most effective stretch-mark n. The point was driven home as store owners began rting that almost as many people were purchasing ectin as an anti-wrinkle cream as were buying it to ce stretch marks."

. Daniel B. Mowrey, PhD, Klein-Becker's Director of ntific Affairs, says, "Clearly, people were seeing results, ve didn't have a scientific explanation as to why this kle reduction was occurring. However, based on the dibly positive reports, I started using it myself — ving StriVectin to my face after shaving." Dr. Mowrey "On a personal note, my wife tells me I haven't looked good in years."

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo on "photo-aged skin" was presented.[1,2] "As luck would have it," Dr. Mowrey states, "the anti-wrinkle oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS/retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in the appearance of both overall skin tone and unsightly wrinkles for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution worked nearly 1.5 times faster than retinol (in measured parameters), and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

A smoother, younger complexion, with less irritation and faster results — all without expensive (and painful) peels, implants, or injections.

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Dr. Nathalie Chevreau, PhD, RD, Director of Women's Health at Salt Lake City based Basic Research®, exclusive distributor for Klein-Becker, explains, "Leading dermatologists agree that Botulinum Toxin is the preferred treatment for glabellar lines, that tiny little space of moderate to severe lines between the eyebrows. But ever since it was discovered that StriVectin could reduce the appearance of fine lines, wrinkles, and crows' feet... the kind of fine lines, wrinkles, and crows' feet that can add 10-15 years to your appearance and which costly medical treatments often leave behind... skin-care professionals have been recommending, and using, StriVectin." In fact, researchers believe non-invasive alternatives are better, because, Dr. Chevreau continues, "Topical creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions are rougher on the skin and wear off."

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery. Even better, many dermatologists and plastic surgeons recommend StriVectin in conjunction with cosmetic procedures, including Botulinum Toxin.

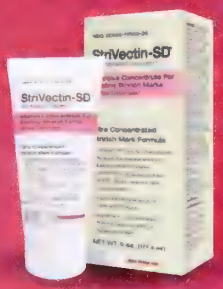
So, if you see someone applying an anti-stretch mark cream to their face, don't think they've gone off the deep end... they may be smarter than you think.

Having a hard time finding StriVectin-SD®?

If you've been searching for StriVectin-SD, you already know it's become almost impossible to find. Don't bother with Neiman Marcus, they don't have it... Your best bets are AMOCO, SEPHORA shops, **Lord & Taylor,** Bloomingdales, or **Saks 5th Avenue** (they always try to keep it in stock) or, believe it or not, the pregnancy section of your local GNC or high-end supplement retailer. To be absolutely sure, you can order StriVectin-SD directly from Klein-Becker at:

1-800-756-7907
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Since StriVectin-SD was designed as a stretch-mark cream, it comes in a large, 6-ounce tube. At $135.00, StriVectin-SD is not cheap ... but when used as a wrinkle cream, one tube will last approximately six months. By the way, StriVectin-SD is backed by Klein-Becker's money-back guarantee. If StriVectin-SD doesn't make your skin look younger, healthier, and more vibrant, simply return the unused portion within 30 days for a full refund... no questions asked.



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eferences:
"Relevance of antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology (60 subjects, 4 mos.)
"Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology (204 subjects, 14 weeks)

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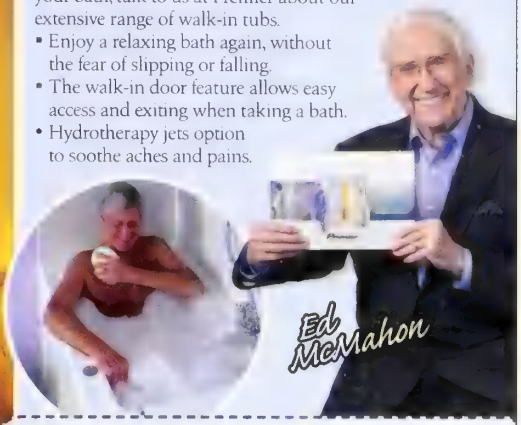
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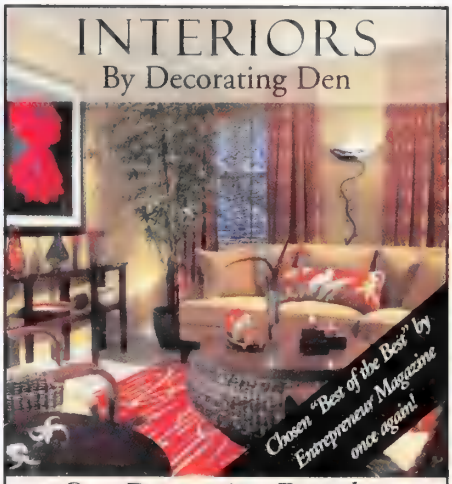
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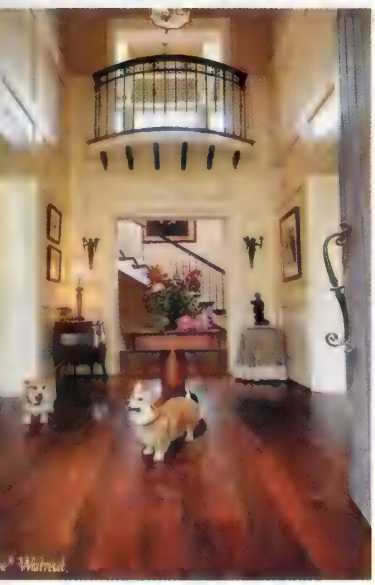
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27 COLOR: SUMMER

Paint sources: **Porter Paints** (M); 800-332-6270; porterpaints.com. **Benjamin Moore** (M); 800-672-4686; benjaminmoore.com. **Ralph Lauren Paint** (M); 800-379-7656; rlhome.polo.com. **Rollinson Hues** (M); 212-841-0260; rollinsonhues.com. **Sherwin-Williams** (M); 800-474-3794; sherwin-williams.com.

30 INSTANT ROOM

Interior designer: **Jamie Drake**, Drake Design Assoc.; 212-754-3099; drakedesignassociates.com. **Slipper chair; Tailleur sofa**—Lewis Mittman (T); lewismittman.com. **Cupidon chair**—David Sutherland Showrooms (T); davidsutherlandshowrooms.com.

40 COLLECTING

Sources: 145 Antiques (R,T); 212-807-1149. Lobel Modern (R,T); 212-242-9075. Mondo Cane (R,T); 212-219-9244.

82 A DEEP CALM

Pages 82 to 91: Interior designer: **Christopher Maya**; 212-772-2480. *Architect:* **John James**; 973-378-3118. *Dining room:* **Wall fabric**, linen—Rogers & Goffigon (T); 212-888-3242. **Paint trim**, Royal Silk #939—Benjamin Moore (M); 800-672-4686. **Chairs**—Louis J. Solomon (T); 212-545-9200. **Chair fabric**, gray wool—Holland & Sherry (T); 212-758-5373. **Rug**—Elizabeth Eakins (R,T); 203-831-9347. **Chandelier**—Remains Lighting (T); 212-675-8051. **Mirror** (C). **Sconces**—Price Glover (R,T); 212-772-1740. *Music room:* **Wall paint**, Eggshell—Farrow & Ball (M); 888-511-1121; farrow-ball.com. **Sofa fabric**, Cunard—Claremont (T); 212-486-1252. **Pillows** on sofa—David Duncan (R,T); 212-688-0793. **Ottoman fabric**, Ponti #7502-2—Bergamo (T); 212-888-3333. **Cocktail table**—Wyeth (T); 212-243-3661. **Side table; lamp**—Nial Smith (R,T); 212-750-3985. **Rug**—F.J. Hakimian (R,T); 212-371-6900. *Breakfast room:* **Wall paint**, Inner Balance #1522—Benjamin Moore; see above. **Table**—John Rosselli (T); 212-593-2060. **Chairs**—Mariette Himes Gomez (T); 212-288-6856. **Seat fabric**, Charm #7700-02—Brentano (T); 847-657-8481. **Curtain fabric**, Nervi II—Rogers & Goffigon; see above. **Chandelier**—Holly Hunt NY (T); 212-755-6555. **Rug**, wool sisal—Stark Carpet (T); 212-752-9000. *Foyer:* **Chair**—Knollwood Antiques (R,T); 212-308-6590. **Leather fabric**, Lux Calf #LU45—Edelman Leather (T); 800-886-8339. **Bench**—Ann-Morris Antiques (T); 212-755-3308. **Lantern**—Charles Edwards (T); charlesedwards.com. *Family room:* **Sofas, club chairs** (C). **Sofa fabric**, Shaker—Rogers & Goffigon; see above. **Club chair fabric**, Fab Heritage Velvet #LFY21500F—Ralph Lauren Home (M); 888-475-7674; rlhome.polo.com. **Pillows**—David Duncan; see above. **Drapery**, Béchamel #938001-23—Rogers & Goffigon; see above. **Sofa table** by Christopher Maya. **Lamps**—Nial Smith; see above. **Stool**—Mecox Gardens (R,T); 212-249-5301. **Rug**—Elizabeth Eakins; see above. *Master bedroom:* **Bed**, Louis XVI—Julia Gray (T); 212-223-4454. **Linens**—Pratesi (M); 212-288-2315; pratesi.com. **Decorative pillows**—B. Viz Design (R,T); 318-766-4950. **Fabric**, Polidoro #4234-93 by Manuel Canovas—Cowtan & Tout (T); 212-753-4488. **Bench**—George N. Antiques (T); 212-935-4005. **Bench fabric**, Buscarelli #SU7201-0001—Stark; see above. **Chair** beside bed—John Rosselli; see above. **Lamps**—Christopher Spitzmiller (T); 212-563-1144. **Curtains**, Feldspar #92912-01; **fringe**—Rogers & Goffigon; see above. **Rug**, Simply Modern with Ahlberg Border—Elizabeth Eakins; see above. **Lantern**—Gemini Cut Glass (R,T); 201-568-7722. *Sitting area:* **Chairs** (C). **Chair fabric**, Armure Cannele—Claremont; see above. **Table**—Bernd Goeckler (R,T); 212-777-8209. **Ottoman**—Hiden Galleries (R,T); 203-323-9090. **Ottoman fabric**, Pennine #1049/03 by Classic Cloth—Jerry Pair & Assoc. (T); 212-546-9001. **Sconces**—Price Glover; see above.

92 KEEPING IT SIMPLE

Pages 92 to 97: Interior designer: **Chad Eisner**, 310-392-0280; cweisner.com. *Dining area:* **Banquette floor lamps; coffee and pedestal table** (C). **Banquette upholstery**, custom-dyed leather—Caldelle Leather (T); 310-314-8800. **Agate bowl**—Ruzzetti & Gow (R); 212-327-4281. **Lantern**—Kim Fiscus (R,T); 415-474-2313. **Chair and curtain fabric** (discontinued)—Clarence House (T); 212-752-2890. *Living room:* **Paint**, Moth Gray—Pratt & Lambert (M); prattandlambert.com. **Sofa; spindle armchairs** (C). **Sofa fabric**, Corduroy (discontinued), Ralph Lauren Home (M); rlhome.polo.com. **Curtain fabric**, Crosswalk II; **Curtain trim**, Summerplace—Rogers & Goffigon (T); 212-888-3242. **Sconces; mirror**—Reborn Antiques (R,T); 310-289-7785. *Kitchen:* **Cabinetry paint**, Flint—Pratt & Lambert; see above. **Dishwasher; wall oven**, Professional Series—Viking (M); vikingrange.com. **Cabinet hardware**—Waterworks (M,MO); 800-899-6757. *Guest bedroom:* **Wallpaper**, Plain Stripe—Farrow & Ball (T); farrow-ball.com. **Bed; night tables** (C). **Bed fabric**, Toccata—Rogers & Goffigon; see above. **Throw**—Nathan Turner Antiques (R,T); 310-275-1209. *Patio:* **Armchair fabrics**, Fishbone and Sea Sand—DeLany & Long (T); 203-532-0010. *Master bedroom:* **Wing chair fabric**, Clandon—Colefax and Fowler (T); 212-753-4488. **Paint**, Woodgate—Pratt & Lambert; see above. *Master bathroom:* **Ceiling fixture; flooring; sinks**, Easton wash stand; **mirrors**, Crystal rectangular—Waterworks; see above. **Curtain fabric**, Summerplace—Rogers & Goffigon; see above. **Paint**, Silver Birch (wall), Contemplation (paneling)—Pratt & Lambert; see above.

98 WATER COLOR

Pages 98 to 105: Interior designer: **Ruthie Sommers**; 310-659-8062. *Sitting room:* **Paint color**, Iceberg #2122-50—Benjamin Moore (M); 800-672-4686. **Sofa**—Crate & Barrel (R,MO); 800-967-6696. **Sofa fabric**, Cotton duck—Crate & Barrel; see above. **Rug**—Pottery Barn (R,MO); 888-779-5176. **Trim paint**, Oxford White #869—Benjamin Moore; see above. **Crab painting**—Nancy B. Westfall (M); nancybw.com. **Starburst mirror**—Mecox Gardens (R); 212-249-5301. **Dishwasher**—Bosch (M); boschappliances.com. *Living room:* **Paint color**, Calm #2111-70—Benjamin Moore; see above. **Sofa**—Chapman Radcliff Home (R); 310-659-8062. **Wicker slipper chair**—Chapman Radcliffe; see above. **Wicker chair fabric**—Diamond Foam & Fabric (R,T); 323-931-3626. **Armchair**—Chapman Radcliff; see above. **Armchair fabric**, Catwalk/Ocean—Lulu DK (T); 212-223-4234. **Carpet**—West Elm (R,MO); 888-922-4119. **Coffee table**—Chapman Radcliff; see above. **Hurricanes**—English Country Antiques (R); 631-204-0428. *Dining room:* **Wall paint**, Light Pistachio #2034-60—Benjamin Moore; see above. **Trim paint**, Swiss Coffee #OC-45—Benjamin Moore; see above. **Table**—Laurin Copen Antiques (R); 631-537-2802. **Chairs**—Chapman Radcliff; see above. **Chair fabric**—Diamond Foam & Fabric; see above. **Drop-leaf console table**—ABC Carpet and Home (R); abchome.com. **Table lamps**—Chapman Radcliff; see above. **Art**—Beach Bungalow (R); 631-725-4292. **Bamboo blinds**—Smith + Noble (R,MO); 800-248-8888. *Red guest room:* **Wallpaper**, South Beach from The Sweet Life Collection—Thibaut (T); 800-223-0704. **Armchair; side table; lamp**—Chapman Radcliff; see above. **Linens**—Kate Spade (R); 866-999-5283. **Rug**—Pottery Barn; see above. *Master bedroom:* **Wall paint**, Glacier White #OC-37—Benjamin Moore; see above. **Bed linens**—Matouk (R); matouk.com. **Bedside table**—Casa Victoria; see above. **Striped rug**—Dash & Albert (R,T); 800-557-2035. **Drop-leaf console**—Wertz Brothers (R); 310-477-4251. **Lamp**—Laurin Copen Antiques; see above.

112 SEE-THROUGH

Pages 112 to 121: Interior designer: **David Easton**; 212-334-3820. *Furniture throughout*—custom by designer. *Living room:* **Campaign chair fabric** #1755-111—Kravet (T); 800-645-9068. **Sofa fabric**, Renaissance Ocher—Travers (T); 212-888-7900. **Carpet**, custom—Beauvais (M); 212-688-2265. *Dining room:* **Carpet**, custom—Beauvais; see above. **Chair upholstery**, custom—Ashbury Hides (T); 310-360-1520. **Dinnerware**, Mahogany—Calvin Klein Home (R); 212-292-9000. **Glassware**, Aliseo by Nason & Moretti—Michael C. Fina (R,T); 800-289-3462. *Kitchen:* **Stools**—Amy Perlin Antiques (R,T); 212-593-5756. **Wall oven**, Superba—KitchenAid (M); 800-422-1230. *Breakfast area:* **Noguchi table; Saarinen chair**—Knoll (M); knoll.com. *Library:* **Sofa upholstery**, Limestone leather—Ashbury Hides; see above. **Sofa pillow fabric**, Kathmandu Linen Paisley #89547-M24—Brunschwig & Fils (T); 212-838-7878. *Bathroom:* **Faucets**—Dornbracht (M); 800-774-1181. **Stool; towels; shower tiles**, custom—Waterworks (M,MO); 800-899-6757. *Bedroom:* **Wall fabric**, Serge Antique #320-94—Claremont (T); 212-486-1252. **Headboard fabric**, Fiorella 92902-2—Rogers & Goffigon (T); 212-888-3242. **Floral pillow fabric**, Atripalda Blue 33638-2—Clarence House (T); 212-752-2890. **Carpeting**, custom—Hokanson (T); 212-758-0669. **Wall lamps**, Spane—John Rosselli (T); 212-593-2060. **Quilt**, Shyam Ahuja—H. Groome (R); 631-204-0491.

122 IN LIVING COLOR

Pages 122 to 133: Interior designer: **Meg Braff Interiors**; 212-355-2482. *Living room:* **Sofa**—Mike Milillo (T); 212-744-9139. **Sofa fabric**, #26289-1—Kravet (T); 800-645-9068. **Slipper chairs**—Valley House Antiques (R,T); 516-671-5326. **Coffee table**—Shi & Erhard (R,T); 561-588-7288. **Coffee table fabric**, Zig Zag Navy #AC302-18 by China Seas—Quadrille (T); 212-753-2995. **Bookshelf**—Tepper Galleries (R); 212-677-5300. **Urns; garden stool**—Franklin & Co. (R,T); 401-847-8311. **Red stool**—Blue Moon Antiques (T); 561-586-4498. **Floor lamps**—Visual Comfort (T); 713-686-5999. **Art**—Blue Moon Antiques; see above. *Dining room:* **Wallpaper**, #WP81584A-001—Scalamandré (T); 800-932-4361. **Trim paint**, Blazer #212—Farrow & Ball (M); 888-511-1121. **Chairs; chandelier**—Franklin & Co.; see above. **Rug**—Country Carpets (R,T); 516-822-5855. **Console table**—Shi & Erhard; see above. **Mirror** (above console); **vases** (on mantel)—Franklin and Company; see above. *Library:* **Wallpaper**, Ringwold #ST1163—Farrow & Ball; see above. **Trim paint**, Stone Blue #86—Farrow & Ball; see above. **Coffee table**—Brunschwig & Fils; see above. **Mirror; floor lamp; white vase; pagodas**—Franklin & Co.; see above. *Powder room:* **Wallpaper**, Jardin Chinois Red #WH172467—Waterhouse Wallhangings (T); 617-884-8222. **Window shade fabric**, Cire Linen in Red #JO482-440—Lee Jofa (T); 800-453-3563. **Hanging metal pagoda lantern**—Chris Ellis (R,T); 561-659-1919. **Red stool**—Blue Moon Antiques; see above. *Kitchen:* **Table**—Franklin & Co.; see above. **Stools**—Room & Board (R,MO); roomandboard.com. **Window shades**—Smith + Noble (R,MO); 800-248-8888. **Light fixture**—Visual Comfort; see above. *Breakfast room:* **Wallpaper**, Java Java #3080-01WP by China Seas—Quadrille; see above. **Trim paint**, White Dove #OC-17—Benjamin Moore (M); 800-672-4686. **Chairs**—Shi & Erhard; see above. **Cushion fabric**, Quentin #4024-2 by Jane Shelton—Jerry Pair (T); 212-546-9001. **Table**—Franklin & Co.; see above. **Rug**—Country Carpets; see above. **Chandelier**—Chelsea House (T); 704-867-5926. **Window shade**—Smith + Noble; see above. *Master bedroom:* **Wallpaper**, Harwood #7907-04—Cowtan & Tout (T); 212-753-4488. **Trim paint**, White Dove #OC-17—Benjamin Moore; see above. **Curtains**, Sport Leek in #62—Norbar Fabrics (T); 800-645-8501. **Bed linens**, Lowell—Matouk (R); matouk.com. **Bed skirt fabric**, Bijou Stripe #5060-06 by China Seas—Quadrille; see above. **Rug**—Country Carpets; see above. **Slipper chairs; bedside lamp; bedside table**—Franklin & Co.; see above. **Ceiling light**—Visual Comfort; see above. **Throw**—by Yarnz (R); bluefly.com. **TV**, 42-inch HD Plasma—Panasonic (M); 800-211-7262. *Dressing room:* **Wallpaper**, Chinese Lattice V-1031—Bob Collins (T); 800-282-9971. **Sofa**—Scalamandré; see above. **Sofa fabric**, Pantigo Cloth in Blue #HW-2200-B—Hinson & Co. (T); 212-688-5538. **Desk**—Bungalow5 (T); bungalow5.com. **Desk chair**—Franklin Cruise Antiques (R); 662-287-8069. **Desk chair fabric**, Enzo—Norbar; see above. **Desk lamp; fish vase**—Franklin & Co.; see above. **Prints** (above desk)—Meg Braff Interiors; see above. **Floor lamps**—Visual Comfort; see above. **Side tables**—Chelsea House; see above.

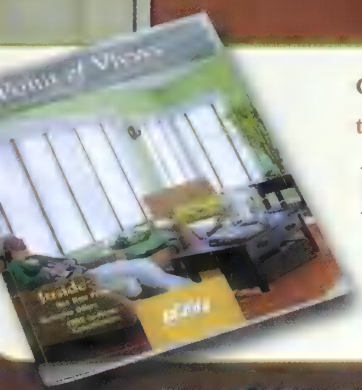
134 KITCHEN OF THE MONTH

Pages 134 to 139: Interior designer: **Michael S. Smith**; 310-315-3018. **Pendant lamps**—Ann-Morris Antiques (T); 212-755-3308. **Refrigerator**—Sub-Zero (M); subzero.com. **Stove**—BlueStar (M); bluestarcooking.com. **Backsplash**, Bejmat White—Mosaic House (R,T); mosaichse.com. **Sink; faucet**, Michael S. Smith Town Collection—Kallista (R,T); kallista.com. **Curtains**, Moghul Panel—Jasper (T); michaelssmithinc.com. **Plates**—Oka (MO); Okadirect.com. **Wallpaper**, Irina Check by designer—Cowtan & Tout (T); 212-753-4488. **Flooring**—Baba (R); 800-542-4812. **Door paint**, French Gray—Farrow & Ball (M); 888-511-1121. ■

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THE LAST WORDS

How do you make a room feel light and summery? Mimi Read asks these experts

"Why not set a gorgeous summer table? Down the middle of the table, I'd line up the most beautiful hand-blown bottles in opaque whites, translucent browns and pinks. And since nothing breathes summer to me more than real garden roses, I'd put a single stem into each bottle."

ROBIN BERGLAND, DESIGNER AND OWNER OF TRILLIUM, A TABLETOP AND HOUSEWARES STORE, NANTUCKET, MA



"Give it a blue and white color scheme. Summer blue walls... white canvas slipcovers...a blue-and-white-striped cotton dhurrie rug on a white painted floor...white fishnet curtains... and lots of white peonies. And if it's a bedroom, new white bedding—there's nothing like the fresh, light feeling of new white sheets."

DD ALLEN, INTERIOR DESIGNER

"Declutter. You want a more swept feeling, not a heavy room. Definitely an area rug or Oriental ... also pull away blankets ... and pillows. Have one ... wonderful objects on ... instead of a whole coffee ...

LEN MORGAN, ARCHITECT

"I love wire furniture for summer. Anything you can see through gives an ephemeral look. Reflective elements are great, too—you could add a mirrored headboard for a modern touch. Or you could canvas a floor, tack it down, and paint a summery border."

ALISON SPEAR, INTERIOR DESIGNER & ARCHITECT

"My favorite white paint color changes all the time. Right now I'm loving Benjamin Moore's Super White, a strong, pure white that looks great on contemporary, planar architecture. In an older home, I might use Benjamin Moore's softer White Dove on the walls, with a gorgeous pastel summer ceiling—say, Benjamin Moore's Celadon Green. The effect would be almost like sun shining through green leaves into your room.

EVE ASHCRAFT, ARCHITECTURAL COLOR CONSULTANT

"Straw is synonymous with sunlight. Sisal rugs, straw ottomans, grass-cloth walls, and wicker furniture in a natural straw color always give a bright, summery feeling to a room."

MILES REDD, INTERIOR DESIGNER

"Go shopping outside—it's so inexpensive! Even one palm leaf in a vase or one scented geranium leaf in an old champagne flute brings the outside in."

DAVID BROWNE, HORTICULTURAL DESIGNER

"Squeaky clean windows. Brilliant high-gloss white paint on all the trim, doors, and cornice moldings. Shroud everything in slipcovers made of your favorite highly polished floral chintzes. Then bring in spring bouquets of daffodils and yellow tulips and put them in clear glass vases, gently twisting the stems so they look like ballerinas dancing."

ALEXANDRA STODDARD, AUTHOR OF 25 LIFESTYLE BOOKS

In the early 1900s, Elsie de Wolfe changed the course of decorating history by painting all the brown furniture in her dining room chalk white. She did it to be daring, provocative, and interesting, but it's a trick that works for summer, too. In the 1940s my grandmother, probably taking her cues from ... de Wolfe, bought a summer house, painted all her stodgy old furniture white, ... took up the stair runner and painted the stair treads coral pink. ... house has been that way ever since."

TOM ... HERRER, INTERIOR DESIGNER

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